

THE DIAPASON

A Monthly Publication Devoted to the Organ and the Interests of Organists. Official Journal of the National Association of Organists.

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Subscription \$1.50 a Year

WILLIAM BERWALD WINS THE \$1,000 ESTEY PRIZE

RESULT OF N. A. O. CONTEST

Syracuse Composer's Symphonic Prelude Awarded Honors in Competition for Best Organ and Orchestra Work.

William Berwald of Syracuse, N. Y., well-known composer and member of the faculty of Syracuse University, is the winner of the prize of \$1,000 offered by the National Association of Organists, through the generosity of the Estey Organ Company, for the best composition for organ and orchestra submitted in the competition which came to a close Dec. 1, 1927. Announcement of the award is made in a telegram to The Diapason from President Reginald L. McAll, who gives out the result of the work of the three judges, who were Olga Samaroff, noted pianist and critic; Rubin Goldmark, the composer, and Harry B. Jepson, head of the organ department at Yale University and composer for the organ. The title of the winning work is "Symphonic Prelude in A minor."

The offer of the Estey Company was announced in The Diapason April 1, 1927. It was provided that the successful composition should be in the form of a festival overture for full orchestra and organ to be not less than eight and not more than twelve minutes in duration. Not only will the successful composer receive \$1,000 in cash from the Estey Company, but the composition will be played for one week as an overture by the New York Capitol Theater orchestra. This assures the winning work twenty-eight renditions by one of the best New York orchestras and practically a national introduction in the Sunday evening radio program through WEA and associated stations. Plans for the presentation of Berwald's work will be published in the May Diapason.

The contest was a development of a resolution adopted at the 1926 convention of the National Association of Organists, when the following committee was appointed to work out the details: Dr. T. Tertius Noble, chairman; Senator Emerson L. Richards, Miss Jane Whittemore, Miss Lilian Carpenter, Willard I. Nevins and Reginald L. McAll, ex-officio.

William Berwald is one of the most interesting figures among the composers of today living in the United States and his work has attracted widespread attention, especially in recent years.

Mr. Berwald was born in Schwerin, Germany, Dec. 26, 1864. He studied composition with the great organist, Josef Rheinberger, from 1883 to 1887. He also studied with I. Faiszt in Stuttgart. In 1890 Mr. Berwald was appointed director of the Philharmonic Society at Libau, Russia. Since 1892 he has been head of the theory department at Syracuse University and director of several choral societies in Syracuse and vicinity. At the same time he has carried on his work of composition and has won distinction in this field.

Among Mr. Berwald's works are a cantata, "The Seven Last Words of Christ," another cantata, "Crucifixion and Resurrection," a "Dramatic Overture" for orchestra, a sonata for violin and piano and a number of anthems and smaller pieces.

Hall Organ at New Brunswick.

The Hall organ built for the Second Reformed Church of New Brunswick, N. J., was opened on March 15. The dedicatory recital was played by Frank Kasschau of Ridgewood, N. J. There was a large audience which expressed pronounced enthusiasm over both the instrument and the performance on it. The specification of this organ appeared in The Diapason Sept. 1, 1926. It is a three-manual of forty stops.

I. H. Spencer, Factor in Three Eras of Organ Wind



LEAVES CAPITOL THEATER

Mauro-Cottone Resigns after Incumbency of Seven Years.

Dr. Melchiorre Mauro-Cottone, for the last seven years chief organist at the Capitol Theater in New York, has left the organ at which he presided for



MELCHIORRE MAURO-COTTONE.

a period which broke the record of Broadway organists' engagements. Dr. Mauro-Cottone made himself famous all over the country with his improvisations, and although with no previous experience in theater work, when he came to the Capitol he suc-

ceeded in synchronizing the film so as to create a real musical ensemble with the silent drama. To this he added his organ recitals at the Capitol's beautiful Estey organ. During his stay at the Capitol Mauro-Cottone was made a chevalier of the crown of Italy by King Victor Emmanuel. Dr. Mauro-Cottone will resume his concert work and teaching for the present and will devote part of his time also to finishing two of his works, his "Stabat Mater" for twelve-part chorus and an organ concerto.

TORRINGTON ORDER PLACED

Trinity Church in Connecticut City Buys Möller Four-Manual.

Trinity Church at Torrington, Conn., has awarded to M. P. Möller the contract for a four-manual organ of approximately sixty stops and nearly 3,000 pipes. Installation is to be completed by Sept. 1. The specification was drawn up by Stanley Blake Smith, organist of the church. Both solo and echo divisions are included in the scheme. Mr. Smith went to Trinity Church upon being graduated from Yale twenty-five years ago. He is delighted over the prospect of the new instrument, which marks the completion of a quarter century of service by him.

Aeolian for Nashville, Tenn.

Among the most recent contracts taken in by the Aeolian Company is one for a three-manual for the Belmont Methodist Church of Nashville, Tenn. The order was obtained by George J. Bohen.

INDIANAPOLIS TO HAVE LARGE SKINNER ORGAN

IN SCOTTISH RITE TEMPLE

Building Costing \$3,500,000 Being Erected at Indiana Capital Will House Four-Manual of Seventy-two Stops.

Announcement is made at Indianapolis of the awarding to the Skinner Organ Company of the contract for the construction of a four-manual instrument for the new Scottish Rite Cathedral. This edifice, being erected on North Meridian street, will cost \$3,500,000, and the organ is to be commensurate with the size and beauty of the building. The cost of the echo division of the instrument is to be met with a \$10,000 contribution from Sterling R. Holt, an Indianapolis business man and city comptroller.

There will be a total of 4758 pipes and seventy-two stops. Couplers and pistons will increase the number of playing devices at the command of the performer to 158. The organ, it is said, will be the largest in Indiana. No pipes will be visible. They will be housed in a special 18x32-foot compartment above the ceiling of the auditorium, the sound being transmitted through a grille. An exception will be the echo organ, which will have a place of its own in the rear. The console will be the only visible part of the organ and will be at the left side of the auditorium main floor facing the stage.

Following is the ensemble of stops of the organ as prepared with the cooperation of John A. Bell of Pittsburgh:

GREAT ORGAN.

Open Diapason, 16 ft., 73 pipes.
Principal Diapason (scale 38, heavy metal leatherned lips), 8 ft., 73 pipes.
*Second Diapason (scale 40), 8 ft., 73 pipes.
*Gross Flöte (open basses), 8 ft., 73 pipes.
*Melodia, 8 ft., 73 pipes.
*Erzähler Celeste, 2 ranks, 8 ft., 134 pipes.
Octave, 4 ft., 61 pipes.
*Harmonic Flute, 4 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 5 ranks, 305 pipes.
*Ophicleide, 10-inch wind, 16 ft., 73 pipes.
*Tuba, 10-inch wind, 8 ft., 73 pipes.
*Claron, 10-inch wind, 4 ft., 61 pipes.
Cathedral Chimes (from Echo), 25 notes.
*Celestial Harp (subject to sub and super couplers), 4 ft., 61 bars.
Tremolo, high and low wind.

*In separate expression box.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Open Diapason (scale 40, leatherned), 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
String Celeste, 2 ranks, 8 ft., 146 pipes.
Sallecional, 8 ft., 73 pipes.
Clarabella, 8 ft., 73 pipes.
Chimney Flute, 4 ft., 61 pipes.
Mixture, 4 ranks, 244 pipes.
Octave, 4 ft., 61 pipes.
Flageolet, 2 ft., 61 pipes.
Posaune, 7½-inch wind, 16 ft., 73 pipes.
Cornopean, 7½-inch wind, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana (separate chest and tremolo), 8 ft., 73 pipes.
Claron, 7½-inch wind, 4 ft., 61 pipes.
Tremolo.

CHOIR ORGAN.

Gamba, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Orchestral Oboe, 8 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
Tremolo.

SOLO ORGAN (10-Inch Wind).

Stentorphone (scale 38, heavy metal leatherned), 8 ft., 73 pipes.
Orchestral Flute (open basses), 8 ft., 73 pipes.
Gamba Celeste, 2 ranks, 8 ft., 146 pipes.
Rohr Flöte, 4 ft., 61 pipes.

French Horn, 8 ft., 73 pipes.
Tuba Mirabilis, 15-inch wind, 8 ft., 73 pipes.
Celestial Harp (from Great), 61 notes.
Tremolo (for 10-inch wind only).
ECHO ORGAN (Playable from Solo).
Chimney Flute, 5 ft., 73 pipes.
Spitz Flöte Celeste, 2 ranks, 8 ft., 134 pipes.
Vox Angelica, 2 ranks, 8 ft., 134 pipes.
Traverse Flute, 4 ft., 61 pipes.
Vox Humana, 8 ft., 73 pipes.
Cathedral Chimes, from Tenor C, 25 bells.

PEDAL ORGAN.

Bourdon, 32 ft., 56 pipes.
Resultant, 32 ft., 32 notes.
Open Diapason (extra heavy, large scale), 16 ft., 44 pipes.
Metal Diapason (from Great), 16 ft., 32 notes.
Violone, 16 ft., 44 pipes.
Bourdon, 16 ft., 32 notes.
Lieblich (from Swell), 16 ft., 32 notes.
Contra Gamba (from Choir), 16 ft., 32 notes.
Major Flute (from Pedal Open Diapason), 8 ft., 32 notes.
Dolce Flute (from Swell), 8 ft., 32 notes.
Gamba (from Choir), 8 ft., 32 notes.
Viol (from Violone), 8 ft., 32 notes.
Gedeckt (from Pedal Bourdon), 8 ft., 32 notes.
Contra Posaune (from Swell), 16 ft., 32 notes.
Bombarde, 32 ft., 12 pipes.
Trombone, 15-inch wind (large scale), 16 ft., 56 pipes.
Ophicleide (from Great), 16 ft., 32 notes.
Tromba (from Trombone), 8 ft., 32 notes.
Clarion (from Trombone), 4 ft., 32 notes.
Cathedral Chimes (from Echo).

FORM NEW WELTE CONCERN

Interests Associated with du Pont Take Over the Assets.

Morton, Lachenbruch & Co. have acquired the assets, property and good will of the Welte Company, Inc., and its subsidiaries from the receivers, according to New York dispatches March 21. As reorganization managers the firm named proposes to form a new corporation under the laws of Delaware, called the Welte-Mignon Corporation, to take over the property and operate the business. The capitalization will be \$1,000,000 of prior preference 7 per cent cumulative stock, \$700,000 of 7 per cent non-cumulative preferred stock, and 400,000 shares of common stock of no par value. Preferential rights to subscribe to the new securities will be given stockholders of the Welte Company, Inc.

The new corporation will start in business without a dollar of floating indebtedness, it is set forth, and will be headed by a group of men who for over a quarter of a century have been closely identified with the du Pont industries. The financial end will be under the supervision of W. J. Webster, chairman of the board of the Atlas Powder Company. The manufacturing end will be under the supervision of W. E. Fletcher, who has been with the du Pont interests twenty-four years. The sales division will be managed by Robert T. Lytle, who for thirty-six years has been associated with du Pont and other industries.

FINE SERIES IN BRIDGEPORT

Mrs. Beardsley Arranges Musicales, Prominent Men Playing.

Mrs. Elmer Beardsley, who next December will complete her forty-fifth year as organist and choir director at the United Church of Bridgeport, Conn., this season again presented a series of Lenten vesper musicales on Monday afternoons. A prominent organist and a vocal soloist took part each afternoon. These programs provide an hour of meditation and devotion during the penitential season, in addition to offering the people of the church and community the enjoyment of excellent music.

The schedule of organists invited by Mrs. Beardsley this year, with the dates on which they played, follows:

Feb. 27—Frank Kasschau, organist Flatbush Congregational Church, Brooklyn.

March 5—Miles I. A. Martin, F. A. G. O., St. John's Church, Waterbury, Conn.

March 12—Charlotte Mathewson Lockwood, F. A. G. O., Presbyterian Church, Plainfield, N. J.

March 19—Henry F. Seibert, Holy Trinity Lutheran Church, New York.

March 26—Harry Gilbert, organist Fifth Avenue Presbyterian Church, New York.

REUTER FOUR-MANUAL FOR WICHITA FALLS

LARGE CONTRACT IS CLOSED

Gift of Four Members to First Methodist Church, South, to Rank as One of the Most Important in Southwest.

A notable addition to the organs of the Southwest will be a large four-manual and echo to be installed in the magnificent new First Methodist Church, South, of Wichita Falls, Tex. The Reuter Organ Company of Lawrence, Kan., has been commissioned to build the organ.

Not only will the instrument have a large echo division, but it will also have a floating string division of five stops, with seven ranks of pipes. Each of the stops in this floating string division will be playable individually on all four manuals. All divisions of the organ will be under separate expression, including the floating string organ.

The organ is a gift to the church from four members of the congregation—N. H. Martin, C. W. Snider, J. J. Perkins and W. B. Hamilton. Mrs. J. W. Akin, Jr., is organist of the church. The installation is to be completed next September. The details of the contract were handled by W. G. Redmond of Dallas, Southwestern representative of the Reuter Company.

Following is the specification of stops:

GREAT ORGAN (Expressive).

1. Double Diapason, 16 ft., 97 pipes.
2. First Diapason, 8 ft., 73 pipes.
3. Second Diapason, 8 ft., 73 notes.
4. Doppel Flöte, 8 ft., 73 pipes.
5. Clarabella, 8 ft., 73 pipes.
6. Violoncello, 8 ft., 73 pipes.
7. Erzähler, 8 ft., 73 pipes.
8. Erzähler Celeste, 8 ft., 61 pipes.
9. *Viola, 8 ft., 73 notes.
10. *Viol d'Orchestre, 8 ft., 73 notes.
11. *Viol Celeste, 8 ft., 73 notes.
12. *Violina, 4 ft., 73 notes.
13. *Mixture, 3 rks., 61 notes.
14. Flute Harmonic, 4 ft., 73 pipes.
15. Octave, 4 ft., 73 notes.
16. Tromba, 8 ft., 73 pipes.
17. Chimes (from Echo), 25 tubes.

SWELL ORGAN.

18. Bourdon, 16 ft., 97 pipes.
19. Open Diapason, 8 ft., 73 pipes.
20. Tibia Clausa, 8 ft., 73 pipes.
21. Gedeckt, 8 ft., 73 notes.
22. Salicional, 8 ft., 73 pipes.
23. Voix Celeste, 8 ft., 61 pipes.
24. Quintadena, 8 ft., 73 pipes.
25. *Viola, 8 ft., 73 notes.
26. *Viol d'Orchestre, 8 ft., 73 notes.
27. *Viol Celeste, 8 ft., 73 notes.
28. *Violina, 4 ft., 73 notes.
29. *Mixture, 3 rks., 61 notes.
30. Flauto Dolce, 4 ft., 73 notes.
31. Twelfth, 2 1/2 ft., 61 notes.
32. Flautino, 2 ft., 61 notes.
33. Dolce Cornet, 3 rks., 183 pipes.
34. Contra Fagotto, 16 ft., 97 pipes.
35. Fagotto, 8 ft., 73 notes.
36. Cornopean, 8 ft., 73 pipes.
37. Orchestral Oboe, 8 ft., 73 pipes.
38. Vox Humana, 8 ft., 73 pipes.
39. Clarion Dolce, 4 ft., 73 notes.
40. Chimes (from Echo), 25 notes.

CHOIR ORGAN.

41. Contra Gamba, 16 ft., 73 pipes.
42. Open Diapason, 8 ft., 73 pipes.
43. Concert Flute, 8 ft., 85 pipes.
44. Flute Celeste, 8 ft., 61 pipes.
45. Dulciana, 8 ft., 73 pipes.
46. *Viola, 8 ft., 73 notes.
47. *Viol d'Orchestre, 8 ft., 73 notes.
48. *Viol Celeste, 8 ft., 73 notes.
49. *Violina, 4 ft., 73 notes.
50. *Mixture, 3 rks., 61 notes.
51. Flauto Traverso, 4 ft., 73 notes.
52. Harmonic Piccolo, 2 ft., 61 notes.
53. English Horn, 8 ft., 73 pipes.
54. Clarinet, 8 ft., 73 pipes.
55. Harp, 8 ft., 49 bars.
56. Harp, 4 ft., 49 notes.

SOLO ORGAN (Expressive).

57. Stentorphone, 8 ft., 73 pipes.
 58. Gross Flöte, 8 ft., 73 pipes.
 59. Gross Gamba, 8 ft., 73 pipes.
 60. *Viola, 8 ft., 73 notes.
 61. *Viol d'Orchestre, 8 ft., 73 notes.
 62. *Viol Celeste, 8 ft., 73 notes.
 63. *Violina, 4 ft., 73 notes.
 64. *Mixture, 3 rks., 61 notes.
 65. Tuba Major, 8 ft., 85 pipes.
 66. French Horn, 8 ft., 73 pipes.
 67. Tuba Clarion, 4 ft., 73 notes.
- Tremolo.
- ECHO ORGAN (Playable from Solo).
68. Gedeckt, 8 ft., 73 pipes.
 69. Muted Viol, 8 ft., 73 pipes.
 70. Unda Maris, 8 ft., 61 pipes.
 71. Dolce Flute, 8 ft., 73 pipes.
 72. Violin Diapason, 8 ft., 73 pipes.
 73. Fern Flöte, 4 ft., 73 pipes.

74. Vox Humana, 8 ft., 73 pipes.
 75. Corno d'Amour, 8 ft., 73 pipes.
- Tremolo.

STRING ORGAN (Expressive).

76. Viola, 8 ft., 73 pipes.
 77. Viol d'Orchestre, 8 ft., 73 pipes.
 78. Viol Celeste, 8 ft., 73 pipes.
 79. Violina, 4 ft., 73 pipes.
 80. Mixture, 3 rks., 183 pipes.
- Tremolo.

PEDAL ORGAN.

81. Resultant, 32 ft., 32 notes.
82. Diapason, 16 ft., 32 pipes.
83. Second Diapason, 16 ft., 32 notes.
84. Bourdon, 16 ft., 44 pipes.
85. Contra Viola, 16 ft., 32 notes.
86. Lieblich Gedeckt, 16 ft., 32 notes.
87. Cello, 8 ft., 32 notes.
88. Major Flute, 8 ft., 32 notes.
89. Dolce Flute, 8 ft., 32 notes.
90. Trombone, 16 ft., 56 pipes.
91. Contra Fagotto, 16 ft., 32 notes.
92. Tromba, 8 ft., 32 notes.
93. Clarion, 4 ft., 32 notes.

*From String Organ.

Hirschler To Direct Festival.

Under the direction of Daniel A. Hirschler, the College of Emporia will hold its spring music festival, April

1 to 4. The vesper chorus of 100 voices, with special soloists, will present Handel's "Messiah" April 1 and "Hora Novissima" on Tuesday evening, April 4. Sophie Braslau and Percy Grainger will be special attractions at the festival. Mr. Hirschler, in addition to his organ work, has made a name for himself in Kansas by his choral conducting.

The appearance of Joseph Yasser in Liszt's "Totentanz," arranged for organ and orchestra, with the New York Philharmonic Orchestra at Town Hall, New York City, has been postponed to April 26. The original date for the performance was March 27.

THE DIAPASON.

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WANTS
in the
Organ World

The classified section of The Diapason, containing offers of organs for sale, openings for men, advertisements of those seeking situations, etc., etc., may be found

ON PAGE 51 OF THIS
ISSUE

The ALL-ELECTRIC TREMOLO

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UNUSUAL PROBLEMS IN CEMETERY ORGAN

SOLVED BY AEOLIAN STAFF

Memorial Park Chapel in Detroit To Have Instrument Which Will Be Heard Throughout Tract of Seventy-five Acres.

The Aeolian Company has been commissioned to carry out an unusual order in the construction of an instrument for the White Chapel at Memorial Park, Detroit, as the instrument is to be used for funeral processions and services and must be audible in all parts of the cemetery, which covers a tract of seventy-five acres.

Clarence Sanger, president of the Park Development Company, submitted the problem to the Aeolian Company for solution. A conception of the requirements may be gained from the prospectus of the development company, which says:

"Available for burial services conducted from the chapel or at out-of-door interments will be a huge, specially-built concert organ, installed in the chapel. It will be built to order by one of the foremost organ manufacturers in the country, and will be one of the finest and sweetest-toned instruments obtainable—entirely in keeping with the high type of equipment designed for Detroit's original Memorial Park.

"As part of the rites, the park will be flooded with the gentle strains of the music most loved by the one who has passed beyond. The great organ, which will be capable of reproducing the sounds of practically every musical instrument, will start to play as the cortege enters the portals of the park, hushing to softer strains while the services are in progress. The sorrow of parting will be softened by the knowledge that the melody of the organ will pervade the grounds each day with its gentle tribute to the memory of the departed."

The Aeolian Company's solution was recently accepted and provides for the following organ:

GREAT.

First Open Diapason, 8 ft., 73 pipes.
Second Open Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Dulciana (From Choir), 8 ft., 61 notes.
Octave, 4 ft., 73 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Twelfth, 2 1/2 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Tromba, 8 ft., 73 pipes.
Harp, 61 notes.
Chimes, 20 tubular bells.

SWELL.

Lieblich Gedeckt, 16 ft., 73 pipes.
Horn Diapason, 8 ft., 73 pipes.
Stopped Flute, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Traverse Flute, 4 ft., 73 pipes.
Mixture, 5 rks., 305 pipes.
Flautino, 2 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Clarion, 4 ft., 73 pipes.
Harp, 61 notes.
Celesta, 61 notes.

CHOIR.

Open Diapason (From Great), 8 ft., 61 notes.
Concert Flute (From Great), 8 ft., 61 notes.
Gamba (From Great), 8 ft., 61 notes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 73 pipes.
Rohr Flöte, 4 ft., 73 pipes.
Piccolo, 2 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Orchestral Oboe, 8 ft., 73 pipes.
Harp, 61 notes.
Celesta, 61 notes.

PEDAL.

Acoustic Bass, 32 ft., 32 notes.
Open Diapason, 16 ft., 32 pipes.
Violone, 16 ft., 32 pipes.
Lieblich Gedeckt (From Swell), 16 ft., 32 notes.
Contra Dulciana (Ext. Choir), 16 ft., 12 pipes.
Octave (Ext. Open Diapason), 8 ft., 12 pipes.
Cello (Ext. Violone), 8 ft., 12 pipes.
Still Gedeckt (From Swell), 8 ft., 32 notes.
Flute (From Swell), 4 ft., 32 notes.
Trombone, 16 ft., 32 pipes.
Tromba (Ext. Trombone), 8 ft., 12 pipes.
Tromba Clarion (Ext. Trombone), 4 ft., 12 pipes.

Nicola Montani, Organist Honored by Pope



Chimes, 20 tubular bells.

The Aeolian Company will supply an electrical amplifying system consisting of suitable microphones to "pick up" the music of the organ, a battery of amplifiers to augment the energy of the microphone circuit, control devices to increase or diminish the volume of energy supplied to the speaking units, and a battery of six reflex exponential horns having four receivers or speaking units to convert the energy of the amplifiers into tone.

The chapel in which the organ is to be housed will be at the end of a tract of land half a mile long and a quarter of a mile wide and the tones of the organ, undistorted, are expected to be audible throughout the area covering seventy-five acres.

A great deal of research work was conducted by Clarence Woodruff to ascertain exactly what tone color would fit these peculiar requirements to best advantage and still maintain a dignified and characteristic organ ensemble. After he had gathered the data the specification was drawn in consultation with the Aeolian-Votey staff.

TEACHERS HEAR GALLOWAY.

St. Louis Man Gives Lecture-Recital for Nebraska Association.

The Nebraska Music Teachers' Association had a special feature at its annual convention in Omaha March 6, 7 and 8 in an organ lecture-recital by Charles Galloway, the noted St. Louis organist. Mr. Galloway's program was given on the afternoon of March 6 at the First Central Congregational Church and he played the following compositions: Allegro Vivace (from Fifth Symphony), Widor; "Adoration," de Arbaolaza; Prelude and Fugue in D major, Bach; Gavotte in F, Martini; Chorale in A minor, Franck; Cantilena, McKinley; Scherzo (from Fifth Sonata), Guilman; Scherzo-Cantabile, Lefebure-Wely; "Vision," Torjussen; Prelude and Fugue on the Name "Bach," Liszt.

Dedicates Three-Manual Wicks.

A three-manual organ with an echo division, built by the Wicks Pipe Organ Company of Highland, Ill., for the Baptist Church at Liberty, Mo., was dedicated on the evening of March 6, with Claude L. Fichthorn of Marshall, Mo., at the console. The church was filled by the largest audience which has attended any occasion in the new edifice. Mr. Fichthorn played a varied program, which included the following numbers: "Caprice Heroique," Bonnet; "The Bells of St. Anne de Beaupre," Russell; "Fiat Lux," Dubois; Toccata and Fugue in D minor, Bach; "In the Forest," Fichthorn; Concert Study, Yon; Andante from Symphony Pathetique, Tschaiikowsky; "In a Chinese Garden," Stoughton; "Christmas in Sicily," Yon; "To the Rising Sun," Torjussen; Rhapsody, Silver.

HONOR FROM POPE PIUS FOR NICOLA MONTANI

HIGH TITLE IS BESTOWED

Composer of Sacred Music Receives Decoration of Count's Cross and Is Made Knight Commander of Order of St. Sylvester.

According to an announcement in the official organ of the Vatican, L'Osservatore Romano, Pope Pius XI. has bestowed upon Nicola A. Montani, organist, composer and conductor of the Palestrina Choir of Philadelphia, the decoration known as the Count's Cross, and the title Knight Commander of the Order of St. Sylvester. This is one of the highest honors conferred upon laymen who have achieved distinction in the field of art or science.

Mr. Montani's work on behalf of sacred music has attracted the attention of European as well as American scholars. His masses are sung in many of the cathedrals of Italy and Germany. His compositions reflect the modern tendencies in liturgical composition. A recent recognition of his contributions to this particular field was the singing of one of his masses by a choir of 11,000 children in Cincinnati. He is the editor of the Catholic Choirmaster, a quarterly magazine devoted to the reform of sacred music, and is one of the founders of the Society of St. Gregory of America, an organization of organists and choirmasters. He is the editor and compiler of the St. Gregory Hymnal, which has been adopted in most of the Catholic colleges and schools as a textbook of liturgical music.

Mr. Montani is a native of New York. He has at various times been associated with Don Lorenzo Perosi, director of the Sistine Chapel choir in Rome, and pursued a course of study with the Benedictine monks in the Isle of Wight and with Filippo Capocci and Baron Kanzler in Rome.

Apart from his activities in Philadelphia, directing music in various colleges, Mr. Montani is director of the vocal department and conductor of the glee clubs in the colleges of New Rochelle, N. Y., Mount St. Vincent-on-the-Hudson, Georgian Court, Lakewood, N. J.; Marywood College, Scranton, Pa.; Mount St. Mary's, Plainfield, N. J.; Mater Misericordiae, Merion, Pa., and the Convent of Mercy, Broad street, Philadelphia.

FRAZEE ORGAN IS OPENED

Instrument in First Congregational Church, Rutland, Mass.

A two-manual, built by the Frazee Organ Company of Everett, Mass., for the First Congregational Church of Rutland, Mass., was opened Feb. 20 with a recital by Gerald Foster Frazee, organist and choirmaster of the Congregational Church, Auburndale, Mass. Mr. Frazee played this program: Concert Overture in B minor, Rogers; "Romance sans Paroles," Bonnet; Air on the G String, Bach; Scherzo, from Fifth Sonata, Guilman; Evensong, Johnston; Fantasy on Familiar Hymn-Tunes, Frazee; "Will-o'-the-Wisp," Nevins; "Fountain in the Moonlight," Frazee; "March of the Dwarfs," Stoughton; Toccata in D minor, Nevins.

The Frazee factory has just completed a two-manual for the Evangelical Congregational Church, Hingham Center, Mass., and another for the Congregational Church, Tewksbury, Mass. The company recently received the contract for a large two-manual organ to be installed in Hageman Chapel, Stony Brook School, Stony Brook, L. I., N. Y. This organ will be placed in the chancel in the new chapel and will be divided. The entire organ, including the pedal, will be under expression. It will be ready for dedication early in June.

Fire on March 9 at the Forest Organ School in Providence, R. I., caused by a film in the studio catching fire, communicated to the organ. The console of the Frazee theater organ was practically destroyed. The Frazee company is building a new console for the school. The new one will be an exact duplicate of the old. The organ has been installed about a year.

MOUNT LEBANON, PA., ORDER.

Austin To Build Four-Manual Organ for United Presbyterians.

A four-manual organ is to be built by the Austin Organ Company for the United Presbyterian Church at Mount Lebanon, Pa. The fourth manual is to be used for the echo division, which will be installed at a later day. The entire great is to be enclosed with the choir. The specification of stops is as follows:

GREAT ORGAN.

Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Gross Flöte, 8 ft., 73 pipes.
Violoncello, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Gemshorn Celeste, 8 ft., 61 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Tuba, 8 ft., 73 pipes.
Harp (From Choir), 8 ft., 61 notes.
Celesta (From Choir), 4 ft., 61 notes.
Chimes (From Echo), 25 notes.
Tremolo.

SWELL ORGAN.

Lieblich Gedeckt, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Rohr Flöte, 8 ft., 73 pipes.
Flauto Dolce, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Nazard, 2 1/2 ft., 61 pipes.
Flageolet, 2 ft., 61 pipes.
Tierce, 1-2/5 ft., 61 pipes.
Contra Posaune, 16 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 61 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremolo.

CHOIR ORGAN.

English Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Piccolo, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Harp, 8 ft., 61 bars.
Celesta, 4 ft., 61 notes.
Tremolo.

PEDAL ORGAN.

Resultant Bass, 32 ft., 32 notes.
Open Diapason, 16 ft., 32 pipes.
Bourdon (From Great), 16 ft., 32 notes.
Lieblich Gedeckt (From Swell), 16 ft., 32 notes.
Octave (Extended), 8 ft., 32 notes.
Flute (Extended), 8 ft., 32 notes.
Gedeckt (Extended), 8 ft., 32 notes.
Trombone (Extended from Tuba), 16 ft., 12 pipes, 32 notes.
Contra Posaune (From Swell), 16 ft., 32 notes.
Tuba (From Great), 8 ft., 32 notes.
Chimes (From Echo), 25 notes.

ECHO ORGAN.

Clarabella, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Viole Aetheria, 8 ft., 73 pipes.
Vox Angelica, 8 ft., 61 pipes.
Fern Flöte, 4 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Chimes, 25 bells.
Tremolo.

Fanny Wurlitzer Honored.

Fanny R. Wurlitzer of the Rudolph Wurlitzer Company has been elected vice-president of the Chamber of Commerce of the Tonawandas at North Tonawanda, N. Y.

ORGAN IN HOME FRUIT OF TEN YEARS' LABOR

WORK OF JAMES A. BAMFORD

Portland, Ore., Man Completes Instrument—Weekly Recitals To Be Given
—Dedicatory Program by John Stark Evans.

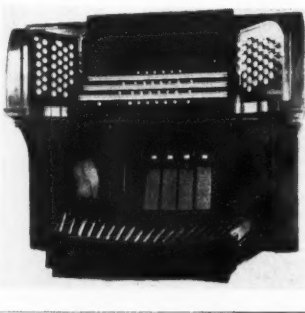
An event of unusual interest took place Sunday afternoon, Feb. 26, at the home of Mr. and Mrs. James A. Bamford in Portland, Ore., when the organ in their residence was dedicated. The inaugural recital was played by John Stark Evans, associate dean of the school of music at the University of Oregon, and was under the auspices of the Oregon chapter of the American Guild of Organists. Mr. Evans' program included the following: Air, Suite in D, Bach; "Symphony Pathétique" (Andante, Allegretto, Finale), Tschaiowsky; Prayer and Cradle Song, Guilman; Adagio and Scherzo, Guilman; "Swing Low, Sweet Chariot," Diton; Sketch, Op. 58, No. 4, Schumann; "Piece Heroique," Franck. The organ in the Bamford home is a decidedly interesting piece of work. Mr. Bamford, a prominent Portland business man and patron of the organ, has devoted the last ten years to perfecting the instrument. From a two-manual tubular-pneumatic of twelve stops he has made it grow into a three-manual of thirty-eight speaking stops and electric action. It contains stops made in eight different American organ factories and two made in Germany. The instrument is a fitting monument to the love of Mr. Bamford for the organ, for he has given nearly all his spare moments for a decade to it. The primary object in installing it is to cultivate admiration for good organ music, and free recitals are given on the organ every week.

Following is the scheme of stops:

GREAT ORGAN (Expressive).

Diapason, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Gemshorn Celeste, 8 ft., 61 pipes.
Gamba, 8 ft., 61 pipes.
Concert Flute, 8 ft., 61 pipes.

CONSOLE IN BAMFORD HOME.



Flute, 4 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Chimes.

SWELL ORGAN.

Bourdon, 16 ft., 61 note.
Diapason, 8 ft., 73 pipes.
Viol d'Orchestre, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Quintadena, 8 ft., 73 pipes.
Vox Angelica, 8 ft., 73 pipes.
Flute, 8 ft., 73 pipes.
Flute Dolce, 8 ft., 61 notes.
Flute Celeste, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 61 notes.
Nazard, 2 2/3 ft., 61 notes.
Flautino, 2 ft., 61 notes.
Tierce, 1 3/5 ft., 61 notes.
Mixture, 3 rks., 183 pipes.
Tremolo.

CHOIR ORGAN.

Dulciana, 8 ft., 61 pipes.
Violin, 8 ft., 61 pipes.
Viola Celeste, 8 ft., 61 pipes.
Clarinella, 8 ft., 61 pipes.
Clarinet, 8 ft., 61 pipes.
Orchestral Oboe, 8 ft., 61 pipes.
Orchestral Flute, 4 ft., 61 pipes.
Tremolo.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
Bourdon, 16 ft., 32 pipes.
Still Gedeckt, 8 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Trombone, 8 ft., 32 pipes.

An automatic player attachment is a feature of the instrument.

All Church Musicians Should Give

All Church Members Should Hear

The New Sacred General Cantata
for

Soli, Chorus and Organ

THE GOOD SAMARITAN

Text compiled by

Bernice E. Runkel

The Music by

Kenneth E. Runkel

The greatest message of the live Christian Church of to-day, "Love thy Neighbor as thyself," dramatized with major musical effect in a choral work easily singable, melodiously appealing, with solo opportunities for all voices, and a brilliantly triumphant climax. In this beautiful work Jesus (Baritone) Himself is musically personified to sing His gospel of universal Christian love.

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CARROLL, MARCUS H.
Faith of Our Fathers
Octavo No. 14,138..... .15

HUERTER, CHARLES
Come Unto Me, Ye Weary
Octavo No. 14,089..... .12

LEMONT, CEDRIC W.
Glory to God on High
Octavo No. 14,125..... .12

MCCOLLIN, FRANCES
Come Hither, Ye Faithful
Octavo No. 14,122..... .15
The Way of the Cross
Octavo No. 14,160..... .20

MENDELSSOHN-NEVIN
There Shall a Star from Jacob
From "Christus."
Octavo No. 14,123..... .20

PRAETORIUS, MICHAEL
The Merry Bells Are Ringing
(English text by Charles F. Manney.)
Octavo No. 13,993..... .10

SPENCE, WILLIAM R.
Let There be Light
Octavo No. 14,113..... .15

Thanks Be to God
Octavo No. 14,140..... .15

STULTS, R. M.
Sing Ye Faithful, Sing with Gladness!
Octavo No. 14,055..... .15

WARD, FRANK E.
The Lord Is My Strength
Octavo No. 14,114..... .15

WOOLER, ALFRED
Great Is the Lord
Octavo No. 14,072..... .12

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— HARTFORD, CONN. —

FOUR-MANUAL MOLLER AT FLORIDA GATEWAY

LARGE ORGAN IS DEDICATED

Charles A. Sheldon, Jr., of Atlanta, Opens Instrument in the Riverside Presbyterian Church of Jacksonville.

To the list of important organs in Florida which have been installed in recent years as a natural consequence of the growth of that part of the United States has been added a four-manual built by M. P. Möller, Inc., for the Riverside Presbyterian Church of Jacksonville, the Florida gateway city. The organ has a solo division of nine stops and an echo of seven. Charles A. Sheldon, Jr., the Atlanta, Ga., municipal organist, gave the opening recital, which attracted widespread attention.

Following are the specifications of the instrument:

GREAT ORGAN.

Double Open Diapason, 16 ft., 73 pipes.
First Open Diapason, 8 ft., 73 pipes.
Second Open Diapason, 8 ft., 61 notes.
Third Open Diapason, 8 ft., 73 pipes.
Doppel Flöte, 8 ft., 73 pipes.
Claribel Flute, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Octave, 4 ft., 61 notes.
Flute Harmonic, 4 ft., 73 pipes.
Piccolo, 2 ft., 61 notes.
French Trumpet, 8 ft., 73 pipes.
Tremulant.

SWELL ORGAN.

Bourdon, 16 ft., 97 pipes.
Open Diapason, 8 ft., 73 pipes.
Gedect, 8 ft., 73 notes.
Spitz Flöte, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Viol Celeste, 8 ft., 61 pipes.
Salicional, 8 ft., 73 pipes.
Orchestral Flute, 4 ft., 73 notes.
Salicet, 4 ft., 61 notes.
Flute Twelfth, 2½ ft., 61 notes.
Flautino, 2 ft., 61 notes.
Dolce Cornet, 3 rks., 183 pipes.
Contra Fagotto, 16 ft., 85 pipes.
Oboe, 8 ft., 73 notes.
Vox Humana, 8 ft., 73 pipes.
Tremulant.

CHOIR ORGAN.

Contra Viol, 16 ft., 85 pipes.
English Open Diapason, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Concert Flute, 8 ft., 73 pipes.
Viol, 8 ft., 73 notes.
Dulcet, 4 ft., 61 notes.
Flute, 4 ft., 61 notes.
Clarinet, 8 ft., 73 pipes.
Harp, 49 bars.
Tremulant.

SOLO ORGAN.

Stentorphone, 8 ft., 73 pipes.
Gross Flöte, 8 ft., 73 pipes.
Gross Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 61 pipes.
Tuba Profunda, 16 ft., 85 pipes.
Tuba, 8 ft., 73 notes.
Clarion, 4 ft., 61 notes.
Orchestral Oboe, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Tremulant.

ECHO ORGAN.

Echo Flute, 8 ft., 73 pipes.
Muted Viol, 8 ft., 73 pipes.
Vox Celeste, 8 ft., 61 pipes.
Flute, 4 ft., 61 notes.
Strings, 4 ft., 61 notes.
Vox Humana, 8 ft., 61 pipes.
Chimes, 21 tubes.
Tremulant.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
First Open Diapason, 16 ft., 44 pipes.
Second Open Diapason, 16 ft., 32 notes.
Contra Viol, 16 ft., 32 notes.
Bourdon, 16 ft., 44 pipes.
Lieblich Gedect, 16 ft., 32 notes.
Octave, 8 ft., 32 notes.
Cello, 8 ft., 32 notes.
Major Flute, 8 ft., 32 notes.
Gedect, 8 ft., 32 notes.
Tuba, 16 ft., 32 notes.
Fagotto, 16 ft., 32 notes.
Tuba, 8 ft., 32 notes.

Play at Philadelphia Services.

Organ preludes have featured the noonday Lenten services in Keith's Theater, Philadelphia, held Tuesdays to Fridays, inclusive, under the auspices of the Lutheran churches of the city. The preludes are played by prominent organists of churches of that denomination. A schedule for each of the weeks during Lent has been arranged as follows: William T. Timmings, St. Michael's Church, Germantown, Tuesday; John McE. Ward, St. Mark's Church, Wednesday; Ralph Lewars, Holy Communion Church, Thursday, and Mr. Allen, St. John's Church, Melrose Park, Friday.

KANSAS TO HONOR SKILTON

Jubilee at University to Be Celebrated at May Festival.

The fifth annual music week festival at the University of Kansas, Lawrence, this year will take the form of a Skilton jubilee in commemoration of the service by Professor Charles Sanford Skilton, who for twenty-five years has been a member of the university faculty and who possibly has done more to make the state of Kansas and the University of Kansas known musically than any other one person.

Mr. Skilton is professor of organ, theory and history of music. He received his A. B. from Yale University in 1899, is a fellow of the American Guild of Organists, and studied composition with Dudley Buck, W. Bargiel and O. R. Boyce, Berlin. He came to the school of fine arts as dean in 1903, continuing until 1915, when he was made professor of organ, theory and musical history.

The dates for the music week festival this year are April 29 to May 5. The major events will be given for the first time in the splendid new auditorium of the university, seating 4,000 people, dedicated last November with a concert by Galli-Curci. The auditorium contains a four-manual Austin organ, which will be utilized with the orchestra in the choral works to be presented.

Thursday evening Professor Skilton's oratorio, recently published, "The Guardian Angel," will be given with the choral union of 500 voices, a children's chorus of 200 voices and the full Minneapolis Symphony Orchestra, with the following soloists: Miss Jeanette Vreeland, New York City, soprano; Mrs. Alice Moncrieff, School of Fine Arts, University of Kansas, contralto; William Rogerson, formerly with the Chicago Civic Opera Company, tenor, and Bernard Ferguson, St. Louis, baritone.

"The Guardian Angel" is based on a Carolina legend with the words by Abbey Highwell Brown of Boston. The scene is laid in Salem, N. C., where for three years Mr. Skilton was director of music at Salem College.

The following day the Minneapolis Symphony Orchestra will present two concerts, one in the afternoon, using an aria from another choral work by Professor Skilton, "The Witches Daughter," the soprano aria being sung by Miss Meribah Moore of the school of fine arts faculty. The "Orchestral Legend," by Professor Skilton, which was played last season for the first time by the Minneapolis Symphony Orchestra at Minneapolis, will be played at the matinee concert. In the evening his "Suite Primeval," comprising six Indian dances, will be featured. These have been played by practically all the great symphony orchestras of the United States and by some larger European orchestras.

It is planned on Friday evening to have a banquet in honor of this distinguished musician, at which men prominent in music from all parts of the state will gather to pay honors to Mr. Skilton and his work.

IS YOUR ADDRESS CORRECT?

Readers of The Diapason are urgently requested at this time of the year to see to it that their names and addresses are correct on our mailing lists. If the label on your paper is not accurate you will do yourself as well as The Diapason a favor by notifying us at once. By means of a postal card you may save this office and the postoffice a great deal of unnecessary labor and at the same time obviate the possibility of your not receiving your copy of the paper. Do it now! Do not yield to that lazy impulse and then after several months complain bitterly because you are not getting The Diapason.

A. CAMPBELL WESTON DIES.

Prominent Brooklyn Organist Falls Lifeless Near His Home.

A. Campbell Weston, a prominent organist of Brooklyn, N. Y., and former treasurer of the National Association of Organists, died suddenly on the afternoon of March 21 in Brooklyn.

For the last twenty-three years Mr. Weston had been organist and choir-master of the Old South Church (Congregational), Brooklyn. He was also organist of three Masonic lodges, a member of the Elks, a member of the Crescent Club of Brooklyn, a colleague of the American Guild of Organists, and for many years an active member of the executive committee of the National Association of Organists.

Mr. Weston was born in Brooklyn fifty years ago, and received his education there. Besides being an organist he was an excellent pianist and devoted much of his time to teaching the piano.

Throughout his career at the Old South Church it had been his custom to hurry home from his last lesson Wednesday afternoon, eat his dinner and then go to the church to play at the weekly prayer meeting, which he seldom missed. This was his plan on the day of his death, but near his home he fell to the sidewalk unconscious and passed away almost immediately. Except for a slight illness of a few months ago, he had been in good health, apparently. Death was caused by a weakened heart.

As a man of sterling character, deeply interested and active in all projects for the benefit of those with whom he worked, he was beloved by all who knew him.

Funeral services were held Saturday afternoon, March 24, at the South Congregational Church and Herbert S. Sammond presided at the organ, directing a double quartet. A number of prominent organists attended the service.

GOLDTHWAITE IN CHICAGO.

Recital at Kimball Hall Shows This Performer's Steady Gain.

Chandler Goldthwaite, who comes to Chicago about once a year, played at Kimball Hall March 26 under the auspices of the Van Dusen Organ Club and gave renewed evidence that he is a growing artist. To a flawless technique he is adding charm in the presentation of his programs and increasing interpretative power. This recital was a delight, in which the entire audience quite apparently shared. Unfortunately a spring blizzard and the busy days preceding Easter had their effect in making the attendance smaller than it should have been. Mr. Goldthwaite's program was as follows: Fantasie and Fugue in G minor, Bach; Pastorale, Franck; Intermezzo from Sixth Symphony, Widor; Berceuse, Vierne; Scherzetto, Vierne; Prelude, Samazeuilh; "Sumare," Milhaud; "Ave Maris Stella," Dupre; Chorale No. 3 in A minor, Franck; "Pantomime," Jepson; "Chinoiserie," Swinnen; Caprice, Goldthwaite; Staccato Etude, Goldthwaite; Toccata, Mulet. The Bach performance was marked by complete mastery of the great work and by marvelous rhythm. The Franck pastore was beautifully done, but a more ethereal registration might have increased its effectiveness. The daintiness of the Vierne Scherzetto was brought out superbly and this number had to be repeated, as did Dupre's "Ave Maris Stella," in which Mr. Goldthwaite showed fine use of the instrument. Jepson's "Pantomime" stood out as a most charming recital piece—it never sounded better. Swinnen's "Chinoiserie" also was most effective. Mr. Goldthwaite's own compositions showed marked originality.

SCHOENSTEIN FAMILY AT GOLDEN WEDDING

REUNION IS FEATURE OF DAY

San Francisco Organ Builder and Wife Are Surrounded by Nine Living Children and Thirty-one Grandchildren.

Mr. and Mrs. Felix F. Schoenstein of San Francisco celebrated their golden wedding anniversary Feb. 19 with their nine surviving children and thirty-one grandchildren present. Mr. Schoenstein, who is known to organ builders and organists throughout the country as a pioneer organ builder, erector and installation expert, has been in business on the Pacific coast for over half a century. He and Mrs. Schoenstein are enjoying excellent health. Their entire married life has been spent in San Francisco.

Felix F. Schoenstein was born in Baden, Germany, Feb. 23, 1849. He went to San Francisco in 1868 when



MR. AND MRS. FELIX SCHOENSTEIN.

the city was a mere village and started in the pipe organ business in 1877. An enviable reputation for honesty, integrity and dependability has been acquired by him and this well-deserved reputation has been jealously guarded by his five sons, four of whom are in the organ business. Three of the sons, with Felix F. Schoenstein, form the partnership of Felix F. Schoenstein & Sons. Two of his grandsons are also employed in the firm. The oldest son, Leo F. Schoenstein, is superintendent of the factory of the Robert Morton Organ Company.

The couple were married in San Francisco and ten children were born of the union.

A remarkable record of the family is that only one of the ten children passed away. Two of the daughters are nuns. Another is a talented organist. Of thirty-two grandchildren born only one has died. A family picture was taken for the occasion with a total of forty-nine persons therein, all members of the family.

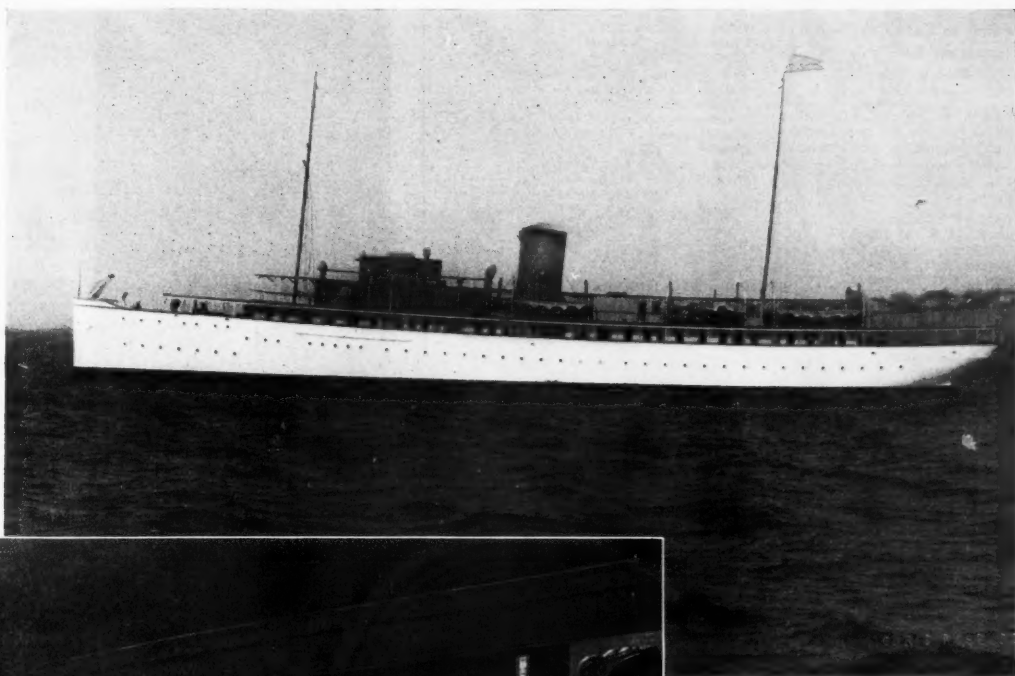
An interesting sketch of an organ was drawn by one of the daughters, a nun, and presented with suitable prose as a wedding remembrance. The name of the instrument is the "Felix F. Schoenstein." The center group of pipes represents the ten children, with father and mother as the central feature. The groups to the left and right of the center field represent two of the sons with their five children each, the field of pipes over the center representing the oldest son with his eight children. The lower left field of case-work represents one of the younger sons with his three children. The lower right field represents one of the daughters with her three children. The center bottom field represents the youngest son with eight children, among whom are two sets of twins.

James E. Scheirer, who has joined the sales staff of the Austin Organ Company, will make his headquarters at Birmingham, Ala., whence he will direct his activities in that part of the South. J. H. Stiff is in charge of the Southeastern territory, with headquarters in Atlanta.

FRANK ASPER

F. A. G. O.

Salt Lake Tabernacle



SAVARONA

Designed by

HENRY J. GIELOW, Inc.

Length Over All - - -	299 feet
Length on Load Water Line	280 feet
Beam - - - - -	38 feet
Draft - - - - -	16 feet

A Unique Estey Installation

SAVARONA, the largest Diesel Yacht afloat, contains an Estey Reproducing Organ. Mr. Richard M. Calwalader, Jr., of Philadelphia, is the owner. Two of his homes also are equipped with Estey instruments.

The Savarona when recently placed in commission stirred the motor-boating world, not alone because of its size, but because of its completeness. The organ presented a number of problems. The installation has proved eminently satisfactory to the owner, the designer of the yacht, and the builder of the instrument.

ESTEY ORGAN COMPANY, BRATTLEBORO, VERMONT

ST. MARY'S, DETROIT, HAS NEW FOUR-MANUAL

WORK OF KILGEN FACTORY

Installation of Large Instrument with
Echo Division in Catholic Church
Completed Late in
March.

George Kilgen & Son of St. Louis
have completed for St. Mary's Catho-
lic Church of Detroit a four-manual
with Echo which was installed in the
church late in March. Following are
the specifications:

GREAT ORGAN.

Open Diapason, 16 ft., 97 pipes.
Principal Diapason, 8 ft., 61 pipes.
Second Diapason, 8 ft., 61 notes.
Third Diapason, 8 ft., 85 pipes.
Philomela, 8 ft., 61 pipes.
Clarinella, 8 ft., 85 pipes.
Principal, 4 ft., 61 notes.
Claribel Flute, 4 ft., 61 notes.
Wald Flöte, 2 ft., 61 notes.
Piccolo, 1 ft., 61 notes.
Twelfth, 2 3/4 ft., 61 notes.
Tierce, 1 3/5 ft., 61 notes.
Septieme, 1 1/2 ft., 61 notes.
Four-Rank Mixture, 244 pipes.
Cymbal, 3 rks., 183 pipes.
Cornet, 4 rks., 61 notes.
Trumpet, 8 ft., 61 pipes.
Clarion, 4 ft., 61 pipes.

SWELL ORGAN.

Bourdon, 16 ft., 97 pipes.
Violin Diapason, 8 ft., 73 pipes.
Stopped Flute, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 notes.
Salicional, 8 ft., 85 pipes.
Voix Celeste, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 73 notes.
Salicet, 4 ft., 73 notes.
Nazard, 2 3/4 ft., 61 notes.
Flautino, 2 ft., 61 notes.
Mixture, 3 rks., 183 pipes.
Cornet d'Echo, 3 rks., 183 pipes.
Fagotto, 16 ft., 73 pipes.
Cornocean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.

Quintadena, 16 ft., 85 pipes.
Flute Diapason, 8 ft., 73 pipes.
Rohr Flöte, 8 ft., 85 pipes.
Quintadena, 8 ft., 73 notes.
Dolce, 8 ft., 73 pipes.

Fugara, 4 ft., 73 pipes.
Rohr Flöte, 4 ft., 73 notes.
Zart Flöte, 2 ft., 61 notes.
Sesquialtera, 2 rks., 122 pipes.
Clarinet, 8 ft., 73 pipes.
Tremolo.

ECHO ORGAN.

Rohr Flöte, 16 ft., 85 pipes.
Harp Diapason, 8 ft., 61 pipes.
Flute, 8 ft., 73 pipes.
Echo Salicional, 8 ft., 61 pipes.
Vox Aetheria, 8 ft., 49 pipes.
Flauto Traverso, 4 ft., 61 notes.
Rohr Flöte, 4 ft., 61 notes.
Harmonic Aetheria, 3 rks., 183 pipes.
Vox Humana, 8 ft., 61 pipes.
Chimes, 20 tubes.
Harp, 49 bars.
Tremolo.

PEDAL ORGAN.

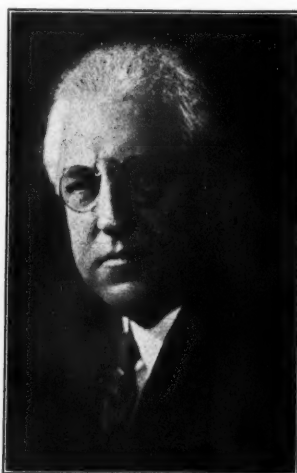
Diapason Resultant, 32 ft., 32 notes.
Principal, 16 ft., 44 pipes.
Diapason, 16 ft., 32 notes.
Sub Bass, 16 ft., 44 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Octave Bass, 8 ft., 32 notes.
Bass Flute, 8 ft., 32 notes.
Rauschquinte, 2 ft., 32 notes.
Trombone, 16 ft., 32 notes.
Trumpet, 8 ft., 32 notes.
Echo Bourdon, 16 ft., 32 notes.
Echo Flute, 8 ft., 32 notes.
Subbass, 32 ft., 32 notes.
Trombone, 32 ft., 32 notes.

Eigenschenk Goes to Paris.

Edward Eigenschenk has discon-
tinued his teaching at the American
Conservatory of Music and has given
up his position as organist at the
Roosevelt Theater in Chicago to sail
March 7 for Paris for an indefinite
period of study with Joseph Bonnet.
Mr. Eigenschenk is rated as one of
the most talented young organists of
the country and his work has attracted
general attention. He is an artist
pupil of Frank Van Dusen and his
assistant for some time.

Dion W. Kennedy, organist of the
Church of the New Jerusalem in New
York, was guest organist at the Wil-
shire Presbyterian Church of Los
Angeles, Cal., Feb. 19. He improvised
a prelude and accompanied the choir
under the direction of William Ripley
Dorr in singing two of Mr. Kennedy's
anthems which are dedicated to Mr.
Dorr.

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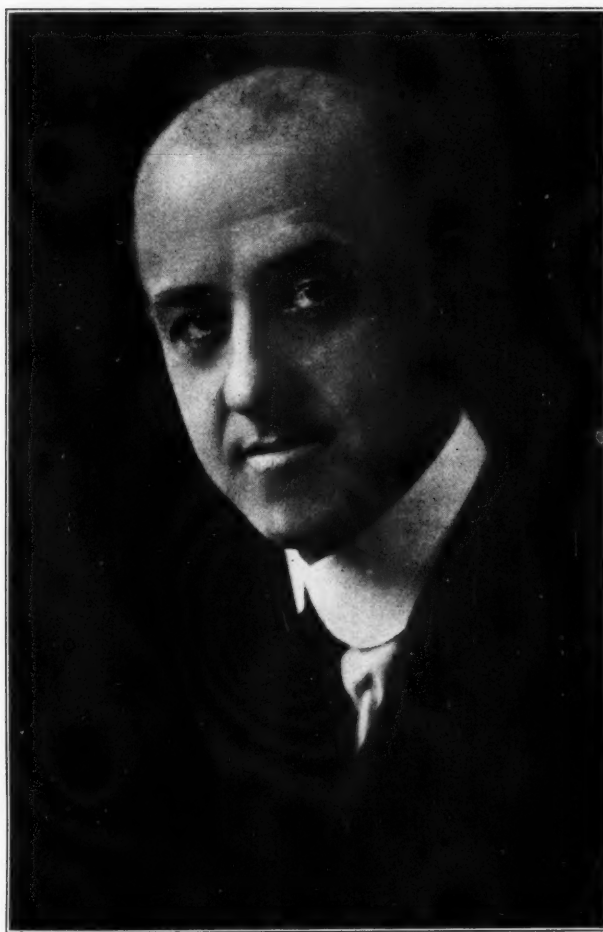
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Canadian Organist



THE MASTER ORGANIST OF THE CENTURY

SOME RECENT PRESS OPINIONS

Among a line of illustrious organists which we have had in England—I use the term essentially as virtuoso recitalists from W. T. Best—I know of none by whom the stature of Farnam may be gauged. . . . No other organist we have ever heard can mix his colors like this player. Whether it is preconceived or spontaneous at the moment we do not know—it belongs exclusively to the genius of Farnam.—MUSICAL OPINION (London).

An outstanding and memorable recital . . . a virtuoso organist par excellence. That reputation Mr. Farnam brilliantly vindicated both by his programme and by his consummate mastery in rendering it. It is rarely that a large audience at an organ recital listens spellbound; but it is no exaggeration to say that a hush of bated breath went through the hall while he played, and that at the end of each successive piece that hush was broken by a storm of applause.—C. DuR. Preller in EDINBURGH SCOTTISH CHRONICLE.

FAMOUS ORGANIST'S VISIT—Notable Recital at the Cathedral. Finished to the last degree . . . made full use of the wonderful resources of the cathedral instrument.—LIVERPOOL POST-MERCURY.

Mr. Farnam appears to have a special flair for compiling interesting and cosmopolitan programmes. Of the recitalist's technique, sense of artistic interpretation, and musical perception, we can only express our unbounded admiration. His grasp of the tonal registers of the Cathedral organ is almost uncanny, and his registration accordingly striking in its versatility.—YORKSHIRE HERALD. (Recital in York Minster.)

I was present at two organ recitals in New York given by the incomparable virtuoso and colorist, Lynnwood Farnam. His science of registration is a miracle and one wonders how with two hands and two feet this man can execute changes in registration so rapidly without giving the least distortion to the text. This man is primarily a musician to the core. He knows all, he has played everything.—Louis Vienne in LE COURRIER MUSICAL (Paris).

His heart and mind were wholly in his task . . . unerring insight. . . left one spellbound.—LINCOLNSHIRE ECHO. (Recital in Lincoln Cathedral.)

Mr. Farnam's playing was brilliant, powerful and intellectual, yet behind it all there was what might be called "soul." There was no coldness, no disinterestedness in his interpretations . . . the art of his playing comes from the absolute forgetfulness of technique he is able to produce among his listeners, making them forget the instrument he is manipulating and be cognizant only of the emotional effect it produces upon them.—STAR-NEWS (Pasadena, California).

□ □ □ □

LYNNWOOD FARNAM ANNOUNCES A DOUBLE SERIES OF RECITALS, PRESENTING THE ENTIRE ORGAN LITERATURE OF JOHANN SEBASTIAN BACH, TO BE GIVEN DURING THE MONTHS OF OCTOBER, DECEMBER, FEBRUARY, APRIL AND MAY OF THE SEASON 1928-1929, AT THE CHURCH OF THE HOLY COMMUNION, NEW YORK. EACH PROGRAMME WILL RECEIVE TWO RENDERINGS (Sundays at 2:30, Mondays at 8:15), THE DATES OF THE FIRST PROGRAMME BEING OCTOBER 7 AND 8.

TRANSCONTINENTAL TOUR, January, February, 1930

LYNNWOOD FARNAM ORGAN RECITALS
49 West Twentieth Street New York

"ARTISTE" REPRODUCER HAS NOVEL FEATURES

IS DEVELOPED BY MOLLER

Operates Through Twelve "Fundamentals"—By Means of "Nuancer"
Organist May Record without
Mechanical Activity.

Great interest has been aroused in the organ world by the new Möller "Artiste" reproducing organ, developed in the plant of the Möller Organ Works at Hagerstown, Md., and announced in the January issue of The Diapason. A number of these reproducers are now in use in residences, lodge-rooms, funeral parlors, etc., and the results, both musically and mechanically, have exceeded the expectations of the manufacturers.

The new reproducer contains many features which, according to its originators, differ materially from conventional organ reproducing mechanism. The records used on this instrument are 11¼ inches in width (the same as the standard size piano record), running over a double tracker bar, containing sixty-six holes on the upper line and sixty-seven on the lower, or a total of 133 holes. These holes are not assigned to one specific duty or purpose, as customarily, but may be employed as "speaking" or as control holes. By this means registration changes are made without break in the continuity or completeness of the music reproduced.

A special feature in this reproducer is that it operates generally through twelve so-called "fundamentals," the switches for which are controlled from specially arranged holes in the tracker bar. Any fundamental or fundamentals chosen automatically arrange the different divisions of the organ to be played from correspondingly different sections of the tracker-bar, making it possible for all divisions of the organ to be played simultaneously, or independently, without restriction of compass to any. The changes in registra-

tion are made at the same instant as are those in the fundamentals, both without any interference with proper or correct interpretation of the music, up to the tonal resources of the organ. Two separate expressions are arranged for in the organ and records, the great and choir divisions under one expression, and the swell and echo on the second, working together or independently, as may be desired, or required by the music.

The rolls, or records, for this player are made by two different methods. The first is by the use of a specially-designed recording machine operated from the key contacts in the console, which gives an exact reproduction of just what the organist does in full detail. The second, and very unusual, method is by the employment of a so-called "nuancer," by which are recorded (in absolute silence and without keyboard or manual playing) all

Frazee Company Designs Small Theater Console



the nuances—rubato, ritardando, accelerando, etc.—in the same manner in which these are obtained by the conductor of a symphony orchestra. Organists recording for the Möller "Artiste" reproducer may use either method—that is, by playing the organ in the conventional manner, and being so recorded, or rendering the particular composition by "conducting" the "nuancer." The second method is distinctly original with the Möller organization, and offers to the master organist a means of recording his musical conceptions without the necessity of attention to physical or mechanical activity. This latter method also makes it possible for the records to contain complete instrumentation, which for orchestral numbers, etc., has been found far more pleasing than are the same compositions reproduced by the organist, because of his physical limitations. For this purpose the second method is attracting much attention, and is favored in reproducing orchestral numbers, the individuality of the artist, so far as interpretation, registration, etc., are concerned, being maintained just as accurately as if hand played.

The entire second floor of the new Möller administration building in Hagerstown is devoted to a fine recital hall, studios, etc., in which are installed a three-manual reproducing organ and recording room.

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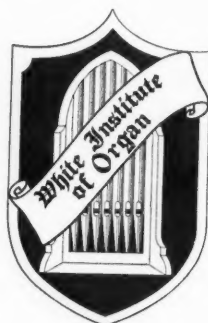
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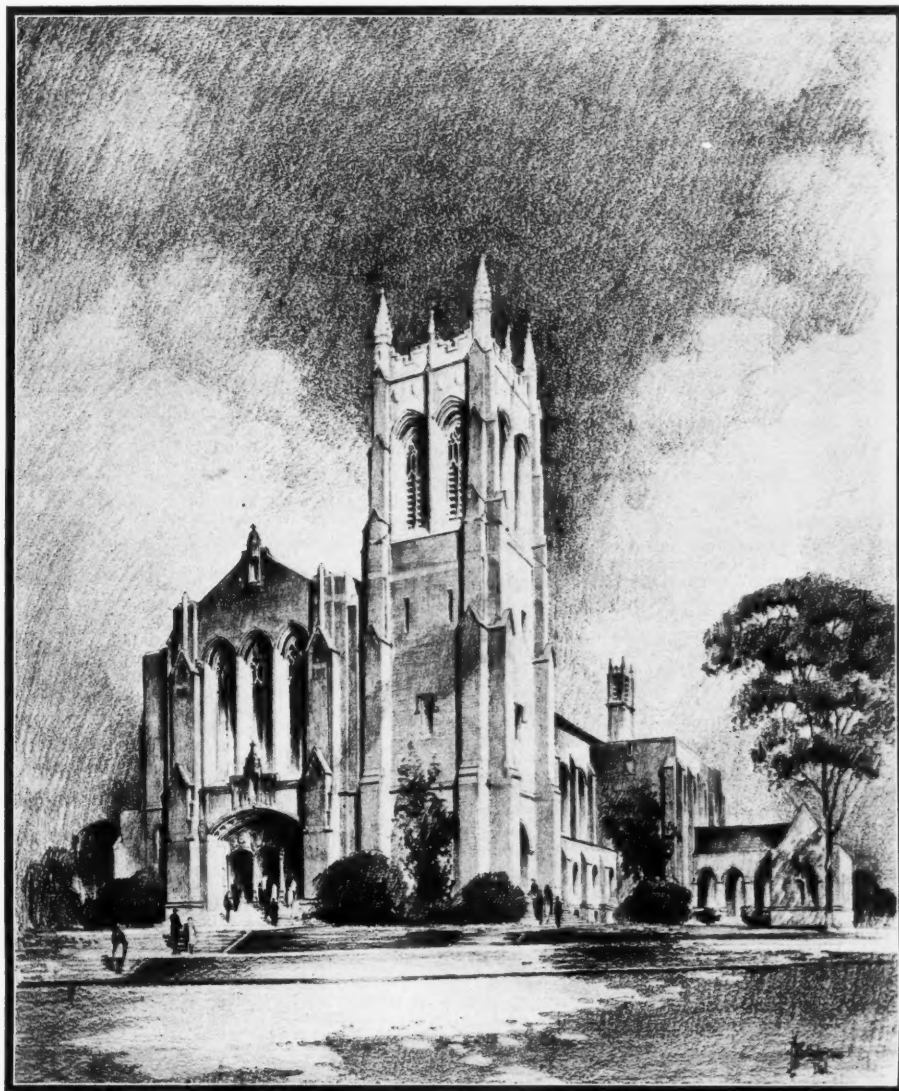
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Lynnwood Farnam's Art: an Appreciation

By CHARLES HAUBIEL

There is perhaps no city in the world where musical art is more lavishly fostered than in the New York of today. With the Metropolitan Opera, the two permanent orchestras, the visiting orchestras and opera companies, the chamber music organizations and the many artists of first rank who favor us with recitals, there is no dearth of musical entertainment. On the contrary, we are compelled to forego hearing many important premieres, recitals and concerts because of a physical inability to be in more than one place at one time and the fact that even had we unlimited leisure at our disposal, there are, nevertheless, limits to our receptive capacities.

Life here is very much a maelstrom; there is little time for tranquil self-communing with the hurly-burly rush of subways, the speeding taxis, and, for some of us, hours spent at different centers of learning, dispensing to the best of our abilities knowledge and training to aspiring musicians and composers, with, perhaps, for those who are fortunate, an occasional few hours for creative or technical work. And always the striving to find time for refreshment and renewal of spirit from those whose life work has been the artistic comprehension and interpretation of indubitable masters in the realm of creative supremacy. With so much from which to choose, and so much which must be regrettably relinquished, we must learn to select discriminatingly from the wealth of offerings.

On one of the little-known corners of old New York there is a Gothic chapel, not too small for perspective nor too large to retain the sense of intimacy. This architecturally satisfying Church of the Holy Communion, lighted only by candles upon the altar and at intervals throughout the nave, is filled on Sunday afternoons and Monday evenings when Lynnwood Farnam, organist and choirmaster, renders his programs upon the magnificent Skinner organ. He plays to audiences who listen with reverent and rapt attention while the glorious music swells forth under his magic touch. The greatest works of the literature of the organ are to be heard, played as only a great artist and a master organist can interpret them.

These recitals have been, in the opinion of this writer, the most important contribution made by any one artist to the cultural advancement of the community. This is not entirely because of Mr. Farnam's mastery of his instrument—for there is Mr. Toscanini, in a different field, to mention only one other—but it is due equally to the importance of the subject which Mr. Farnam has presented. Those who value a well-rounded musical and aesthetic development cannot afford to forego hearing these programs in their completeness.

Bach, the master of masters, like Janus, faced both ways. The fulfillment of what had passed and the prophecy of what was to come are clearly set forth in his works for the organ, an instrument which he has made forever his own. The charm, joy and humor of his trio-sonatas, the compassionate and serious moods of the chorale preludes, the nobility and grandeur of the toccatas, the preludes and the fugues—all this is made alive for us in vibrant and sonorous waves of sound. If we are weary of the frequent merely mechanistic aspects of life, are tired of the offensive onslaught of indifferent art—almost impossible to escape altogether—here we shall find peace, tranquility and ennobling inspiration, and an exhilaration so vital that it reaches the innermost springs of being, renewing us spiritually and physically.

Mr. Farnam also interprets the works of those two spiritual sons of the great Johann Sebastian, the only two composers for the organ who have approached him in a manner both

noble and serious. These two are Cesar Franck and Johannes Brahms, the true successors of Bach, and exponents—one in a Gallic sense, the other in a Teutonic—of the especial style of creation which we designate as spiritual. This character belongs peculiarly to organ music, and while modern composers have written engagingly and in a new way for this instrument, their works will fall short of a strong appeal to the connoisseur.

The coloristic tendencies of the music of today are not based solely on the eternal verities of art, but represent a gratification of the popular taste of the moment.

This statement should not be taken as indicating coldness and austerity or a lack of love for the color elements of music, nor as a wish to sponsor the idea that music in its higher developments should ignore the best of modernistic trends. The works of the supreme master Bach—who lived in a time when music was not the wild, erratic creation it is today—gain much by a coloristic interpretation. And such catholic appreciation of these different possibilities is realized with complete artistic fulfillment by Mr. Farnam. Here is an instance which exacts the most discriminating taste. A modern treatment of the classics can be true art only when it intensifies and carries out to the fullest extent the aim and intent of the composer.

In considering the works of Bach and his near disciples, Brahms and Franck, and their methods of composition, it is indisputable that they never evolve a work from the coloristic basis, as do Chopin, Debussy and others of their school, but work purely from an architectonic foundation. There in Bach, Franck and Brahms proclaim their artistic supremacy. They represent the ideals of classic art, which is ever more enduring than the ideals of romantic art. Color in music arises from harmony and orchestration. It is not desirable to discount its value, but it should be correctly placed as complementary to the essentials of melody, polyphony and form.

The modern organ has gained much in the way of colorful possibilities. These are best used by being enjoined in their own right, rather than in imitation of an orchestral effect. This is proved when listening to a prelude or fugue of Bach played throughout with graded full organ effects. Mr. Farnam does this when he wishes to follow the tradition of Bach's own interpretation, or as nearly as it can be approximated today. We know that Bach's changes of registration were limited, for the organ of his day was capable of rendering very little variety. Then listen to Mr. Farnam play the same work with all the changes of registration which a discriminating taste can effect. It is fully evident that the work has gained immeasurably thereby.

To feel assured that the effects are truly sympathetic with the spirit of the original is the secret of great artistry. It is in this that Mr. Farnam is supreme. His technique is flawless, so impeccable that after the first amazement at its perfection we take it for granted, as the true artist would ever have us do, forgetting the many years of constant and arduous toil by which such perfection is attained.

Emerson has said: "The genius is the most indebted man." To this may be added: "Society stands indebted to the genius many times over." A great achievement in art must of necessity bring its own reward. Unswerving, untiring devotion is ever demanded from those who would prove worthy to serve the high altar of eternal beauty.

The perfect combination of artist and technician is essential to the true expression of musical inspiration. This Mr. Farnam possesses to an eminent degree. His repertoire embraces practically the whole literature of organ music. His plan of giving a series of Bach recitals, in addition to many programs of miscellaneous character, which he has carried out during the last several years, was augmented this season by a series of recitals in which the complete works of Franck and Brahms for the organ were played. Next season Mr. Farnam has promised the entire Bach organ literature in per-

haps twenty programs. When the perfection of detail that enters into his presentations is remembered, this is indeed a major undertaking.

To those who have followed Mr. Farnam's work for the past few years this desire to pay a fitting tribute to his maturing artistic power is fully justified. This power never ceases to develop, and it is this growth that marks the truly great artist. It is most gratifying to note the more intimate, the more colorful romantic qualities which have entered into and enriched Mr. Farnam's playing for the last two years. Indubitable musicianship and impeccable technique were always his, and now there has been added to his interpretation that sympathy and comprehension which make his rendition of the masters of his chosen instrument so vital that contact with it is actually a spiritual experience of deepest significance.

New Organ at Ann Arbor Festival.

Earl V. Moore, musical director of the University of Michigan, has announced an attractive program for the annual music festival, which will take place in Hill Auditorium, Ann Arbor, Mich., May 16, 17, 18 and 19. Supporting Mr. Moore and the University Choral Union will be the Chicago Symphony Orchestra, Frederick Stock, conductor, and a large children's chorus, which is in training under the direction of Juva Higbee, supervisor of music in the public schools of Ann Arbor. Many distinguished soloists will be heard, not only in the miscellaneous programs, but also as characters in the important choral work which will be offered. Outstanding among the novel features will be the opening by Palmer Christian of the new Skinner organ which is being completed in Hill Auditorium. At the first concert an important part of the program will be the dedication of the organ, the dedicatory number consisting of a concerto for organ and orchestra, written by Eric DeLamarter, who will appear as guest conductor, while Mr. Christian will officiate on the new instrument. Margaret Matzenauer will appear as soloist. Thursday evening Mr. Moore, conductor of the University Choral Union, will present for the first time in Ann Arbor Pierne's "St. Francis of Assisi."

An organ is to be installed in the convention hall at Kansas City by the Rudolph Wurlitzer Company for the general conference of the Methodist Episcopal Church, to be held there during the month of May. After the close of the conference the organ is to be placed in the Centennial M. E. Church, colored.

Milwaukee Notes

By SHELDON FOOTE, F. A. G. O.

Milwaukee, Wis., March 20.—On Feb. 27 we had the pleasure of attending a meeting of the Milwaukee Ministerial Association at Grace Reformed Church, Ninth street. The speaker of the day was William Boeppler of Chicago, conductor of our own A Cappella Chorus. He took as his subject "The Ministry of Music," a subject rather badly frayed and shabby with much use, but before he had finished talking he had not merely provoked tears and mirth in full measure, but had given the ministers a sturdy picture of the value of service music, with a polite hint as to time control of sermons. The talk was preceded by a well-rendered program of organ and vocal numbers by Miss Helen Nott and Herman Nott, whose father is the minister of Grace Church.

The Bel Canto Club of Racine gave a musical service at Asbury Methodist Church on Sunday, March 4.

Walter Ihrke gave another recital on Feb. 26 at Immanuel Reformed Church, Sherman boulevard, at which he was assisted by Herbert Schneider, bass. The organ numbers included Borowski's First Sonata and Nevin's "Sketches of the City."

An unusual event occurred at Holy Ghost Catholic Church recently when four men of the choir were presented with watches in token of esteem due to their having sung in the choir for twenty-five years.

Westminster Presbyterian Church was the scene of an "Elijah" service on the evening of March 11. The Rev. L. K. Grimes gave a talk on "Elijah" and the choir, Miss Overhiser organist, presented numbers taken from the Mendelssohn oratorio.

The Beethoven Symphony Orchestra of New York announced, for recent performance, a symphony by Boccherini. We had always understood that Boccherini wrote a minuet.

The Wisconsin Federation of Music Clubs, which convenes here April 24, is to have on its first evening a performance of Haydn's "Creation" by the newly organized Choir Singers' Guild, under the direction of Mrs. J. Archer Hervey. We attended one of their rehearsals not long ago and it is not difficult to express admiration for the good work they are doing.

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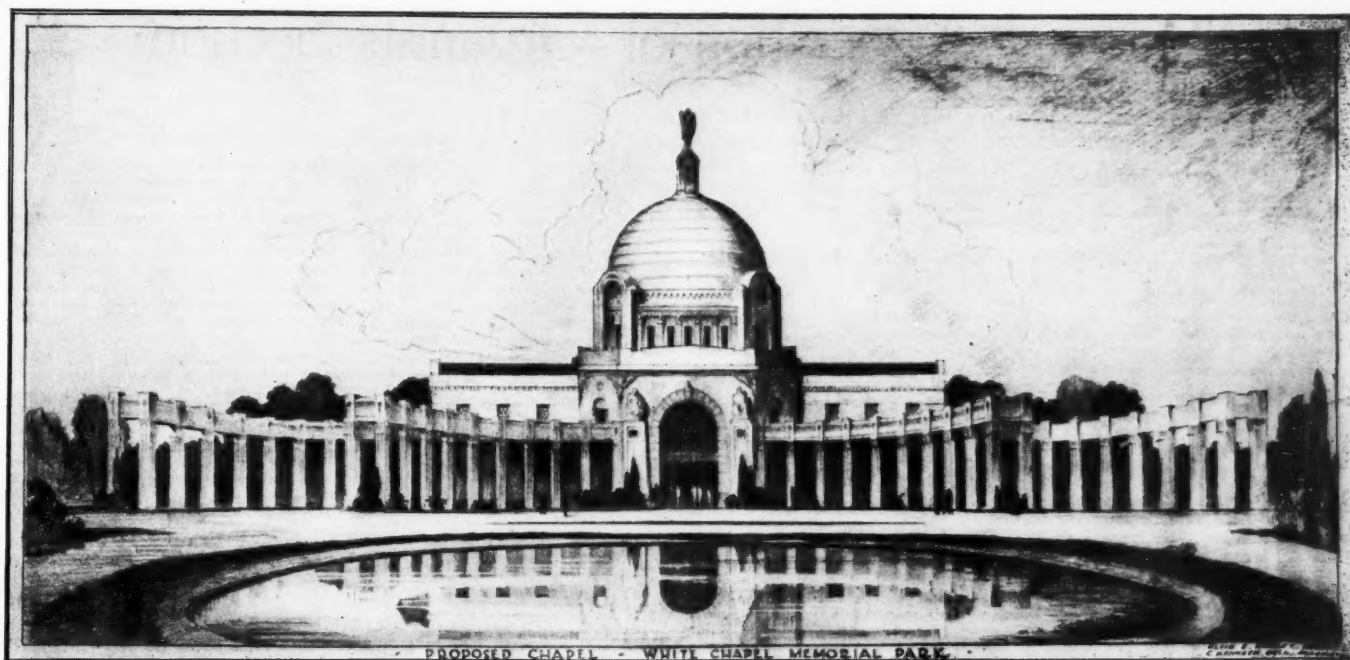
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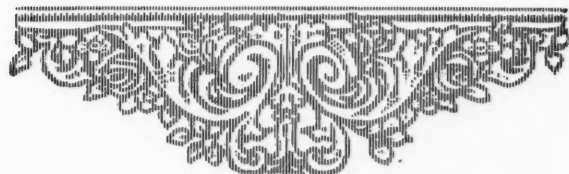
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National Association of Organists Section



WILLARD IRVING NEVINS, EDITOR

OFFICERS OF THE N. A. O.
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 Treasurer — Ernest F. White, 49 West Twentieth street, New York City.
 Headquarters — Church of the Holy Communion, 49 West Twentieth street, New York City.

Many times when we are in communication with a member in some locality where there is no N. A. O. chapter, but where we believe there should be one, we receive a letter which tells of conditions such as the following: "The organists here do not seem to have the time or desire to meet with one another."

Wouldn't it be interesting to transport such organists, for just one month, to the city of Camden, where Mr. Tussey tells us they have gained so much from their N. A. O. chapter? Next month we shall hear from another recently-formed chapter, and then we will go down to Pennsylvania and ask them why they have so many chapters and such worthwhile monthly meetings. We hope these special articles will lead to the formation of many new chapters.

Plan now to be with us for the 1927 convention at Portland, Me., Aug. 28, 29, 30 and 31.

If you have suggestions for the program of that convention, the executive committee will be glad to hear from you. Please tell about features that are most valuable to you and your friends.

The musical programs for Easter will hardly be out of the way when it will be time to prepare your recitals and musical services in honor of music week. We would like to have every N. A. O. member send a report of his or her plans for that celebration so that we may publish them in the May Diapason.

The Central New Jersey chapter has had a remarkable series of public services, but one doubts if there has been a more valuable one for the future of music in that chapter and elsewhere than the one of Monday evening, March 5. An evening devoted to the choral singing of several junior choirs must have been a great inspiration to the children of these choirs, and even though only a few may eventually become professional musicians, we feel sure they will always take a deep interest in the art of music. The chapter is to be congratulated and we trust it will continue to encourage junior choral work.

We note that on Feb. 28 a forum on music and worship was held in Philadelphia under the auspices of the Presbyterian Church. Many N. A. O. members attended the meetings in New York and Philadelphia and we are sure they would advise you not to miss any such meeting which may be held in your locality.

Under the Worcester chapter report for March you will read that for the first time in the history of that city the pastors and organists of the various churches came together for a thorough discussion of church music. This is another instance of the valuable work accomplished by an active N. A. O. chapter.

Headquarters Music Week Program.

Miss Lilian Carpenter, chairman of the committee in charge of arranging the program for the music week celebration at the New York Wanamaker Auditorium, announces that the following recitalists will play: Mrs. Charlotte Mathewson Lockwood and George William Volkel. Mr. and Mrs. William Neidlinger will appear in piano and organ ensembles, the St. Cecilia Choir of St. Michael's Church

will sing under the direction of Mrs. Neidlinger and one day will be devoted to the work of the Society of Theater Organists.

Pennsylvania Convention Plans.

Dr. William A. Wolf, president of the Pennsylvania state council, announces that the eighth annual convention of the council will be held in Reading, Sunday, Monday and Tuesday, May 20, 21 and 22. The convention will open May 20 with special musical services in the churches, a feature being a recital, played by local organists, at 3 p. m., to be broadcast over station WRBW.

Monday will be "Reading Day," on which occasion organists and choirmasters of the immediate vicinity will hold conferences. There will be a noonday get-together luncheon and a guest recital in the evening. Tuesday will be "Pennsylvania Day," when an elaborate program will be presented, including church, residence and theater organ recitals, a public service and an illustrated lecture on the organ builder's art.

Reading chapter expects to make this the most noteworthy program, representative of the organist's profession, ever presented in the state. It extends an invitation to all organists, choirmasters, clergy and others interested to attend the sessions.

Executive Committee.

The March meeting of the executive committee was held at headquarters on Monday, March 19. The following were present: President McAll, Chairman Sammond, Mrs. Lockwood, Miss Coale, Miss Whittemore, Miss Carpenter and Messrs. Maitland, Farnam, Noble, Ambrose, White, Weston, Riesberg, Stanley, Harris and Nevins. Charles R. Cronham of Portland, Maine, was a guest.

The treasurer's report was heard and approved. Mr. Ambrose told of the successful meetings of the Central chapter and of the splendid recital given there by Mr. Maitland. The Union-Essex chapter report as given by Miss Whittemore told of an attendance of 100 at the latest meeting in Newark. President McAll read a letter from Dr. Wolf which told of the plans for a three-day rally for the state of Pennsylvania.

Dr. Noble spoke about the recent meeting of a special committee on prize competitions. He reported that the committee hoped to be able to offer soon another prize of \$500 for an organ composition.

Having recently returned from a trip through the West, Miss Lilian Carpenter spoke especially about the time spent at Quincy, Ill., in the tri-cities and at St. Louis. She reported that the new chapter at Quincy was working most enthusiastically.

The remainder of the meeting was devoted to the discussion of details for the Portland convention. Mr. Cronham, municipal organist of that city, was present to assist in the formulation of plans.

Central New Jersey.

The Central New Jersey chapter met at the Third Presbyterian Church, Trenton, Monday evening, March 5, at which time a splendid demonstration of junior choir work was given under the direction of the following committee: George I. Tilton, Mrs. Kendrick C. Hill, Miss Jeannette Haverstick and Mrs. George Compton. The choirs taking part were the girls' junior choir of the Fifth Presbyterian Church, the girls' junior choir of the Clinton Avenue Baptist Church, the girls' junior choir of Grace Lutheran and the boys' choir and senior Christian Endeavor choir of the Third Presbyterian. The vested choirs were conducted by George I. Tilton and Mrs. George Compton was at the piano. The program was as follows: Processional, "Ancient of Days" Jessery; chorus, "Lord of Life," Barnby; chorus, "Jesus, Meek and Gentle,"

Ambrose; boys' quartet, "Spirit of God," Gillette; chorus, "Hark, the Vesper Hymn Is Stealing," Russian Air, arr. by Stevenson; chorus, "Saviour, Again to Thy Dear Name," Hopkins. Mr. Tilton then gave a short talk, tracing the development of these choirs and telling of their value to their churches and the community.

In the March issue of the Keynote a number of commendable articles appeared: "Art and the Organist," by Edward A. Mueller, organist and choir-master of the State Street M. E. Church; "Hymns—Their Place and Use in the Services of the Church and Church School," by George I. Tilton, organist and choirmaster of the Third Presbyterian Church, and "Registration vs. Orchestration," by Norman Landis of Flemington, N. J. Ramona Chapman Andrews contributed a humorous poem entitled "Mr. Zane's Choir."

The annual spring concert with the united quartet choirs will be held in April at the State Street M. E. Church under the direction of Edward A. Mueller.

CAROLINE BURGNER, Secretary.

Essex-Union Chapter.

The monthly meeting of the Essex-Union chapter, Henry Hall Dunclee, president, was held in the auditorium of the Lauter Piano Company, Newark, Monday evening, March 12. Russell Snively Gilbert, organist of Trinity Congregational Church, East Orange, gave an interesting talk on music study, a part of his address being taken from a prize-winning essay, which he recently wrote for the Etude. Miss Martha Batson, organist of the First Baptist Church in Roselle, read a comprehensive essay on "Johann Sebastian Bach, His Life and Compositions."

Harry T. Burleigh, noted as a singer and composer, who is given credit in the world of music for having saved the more famous negro folksongs and spirituals from oblivion, was guest of honor. He sang with the feeling that distinguishes his interpretations: "All God's Children Got a Robe," "Weepin' Mary," "The Blind Man Stood on the Road," "The Gospel Train," "I Don't Feel No Way Tired," "Sinners, Don't Let This Harvest Pass," "I Want to Be Ready," "Go Down Moses," "I Stood on the River Jordan," "I Know the Lord Laid His Hands on Me," "Go Down in the Lonesome Valley," and "Go Ring Dem Bells."

M. AUGUSTA HOOKER, Secretary.

Camden Chapter.

Several members of Camden chapter were privileged to enjoy the forum of music and worship held under the auspices of the Presbyterian Church in Philadelphia on the afternoon and evening of Feb. 28. Although the writer was unable to be present for the entire session, he heard enough to enter into the spirit of the gathering. The possibilities of real worship on the part of the congregation through the use of proper orders of service, the thoughtful singing of carefully-prepared hymns and the use of organ and choir selections of the right type were all considered.

At the dinner the Camden group was fortunate to have with it Reginald I. McAll, who kept us entertained and inspired with his helpful thoughts on several phases of church music.

The musical program of our February meeting was provided by two of our members—Miss Mary Dunphey, pianist, who recently joined the chapter, and Forrest R. Newmeyer, organist, whose capabilities are well known. Both played with ease, accuracy and warmth a well-selected program consisting of Demarest's "Fantasie"; MacDowell's "To a Water Lily"; Bach's Prelude in E flat minor and Guilmaut's "Scherzo Capriccioso."

The speaker of the evening, William T. Timmings, F. A. G. O., gave an interesting talk upon "The Material of Musical Composition, or Why Do We Have Only One Composer to Every

Ninety-nine Performers?" His analysis of composition was given in such a manner as to portray the necessary elements to the most inexperienced composer, and although his subject was purely technical, he accomplished his purpose of making it most interesting. His discussion of "Form" became so interesting that we should have willingly listened much longer had we not been reminded that the refreshing bits prepared by our hostesses, Mrs. Clark and Miss Harned, were awaiting us in the social room.

The following new members have been brought in since our last meeting: Charles L. Bowen, Camden, and Mrs. Stanley W. Fisher, Audubon. We also welcome one associate member, O. L. Keyburtz of Audubon.

Lancaster Chapter.

Under the auspices of Lancaster chapter, the choir of St. Joseph's Catholic Church on Sunday afternoon, March 11, presented an attractive program, as follows: "O Cor Jesu," McDonough; "Ave Maria," Aiblinger; "Panis Angelicus," Stehle; "O Salutaris Hostia" (duet by Miss Weber and Miss Hauser), Wilkens; "Christus Resurrexit," Melvil; "Adoremus in Aeternum," German; "Laudate Pueri Dominum," Weiss; "Emite Spiritum Tuum" (for seven voices), Schuetky; "Faith of Our Fathers," the Rev. H. G. Ganss. The choir was under the direction of George D. Kirchner, with Henry Sterbach at the organ.

Norristown Chapter.

Miss Isabel Naylor, assistant to John H. Duddy, organist of the First Presbyterian Church, Norristown, Pa., will resume her duties in the Presbyterian Church at Blue Bell on Palm Sunday. Miss Marie Martin has been appointed to fill the vacancy created by the resignation of Miss Naylor.

The choral evensong services held every Sunday at 4 o'clock in All Saints' Episcopal Church are a pronounced success. Miss Caroline Schlatter, organist, has had guest soloists at each service. This program will continue until July.

On April 12 Miss Catharine Morgan will give her yearly recital at the Haws Avenue Methodist Church, assisted by the harp ensemble of Dorothy J. Baseler.

On April 17 the motet choir under the direction of J. H. Duddy, organist and director at the First Presbyterian Church, Norristown, will render "Sleepers Wake," by Bach. The chorus will be assisted by Joseph R. Bowman as guest organist.

J. H. Duddy will play a recital for the American Organ Players' Club in the First Presbyterian Church, assisted by Helen Purdy, soprano, April 19.

J. H. Duddy, Jr.

Harrisburg Chapter.

The Harrisburg chapter held its March meeting in St. Stephen's Episcopal Church. Alfred C. Kuschwa, organist and choirmaster at St. Stephen's, spoke on "The Requisites of an Organist and Choirmaster," stressing technique, sense of rhythm and proportion, the mastery of theory and musical feeling. Mr. Kuschwa also spoke on preparation in playing hymns, rhythm, tempo, sentiment and tone coloring. Practical demonstrations were given on how to bind the used anthems and file the choir music in a systematic manner.

Clarence E. Heckler, organist of Christ Lutheran Church and teacher of organ at Irving College, played the following numbers: "Opus Sacrum" ("The Eyes of All Are Upon Me") and "O Death, Death Shall Be Thine", Maleingreau; Scherzo (Sonata 3), Rogers; "Thou Art the Rock," Mulet.

The Harrisburg chapter presented the following program in St. Peter's Lutheran Church, Middletown, Pa., March 8: "Marche Religieuse," Guilmaut, and "A Cloister Scene," Mason (Marshall E. Bretz); Largo, Handel,

and "Let There Be Light," Dubois (William E. Bretz); "Etude Symphonique," Bossi, and Berceuse, Dickinson (Miss Violette Cassel); Allegro Vivace (Symphony 5), Widor (Clarence E. Heckler). J. Mervin Gottshall, baritone soloist of the Camp Curtin Methodist Church, assisted with two solos.

CLARENCE E. HECKLER, Secretary.

Williamsport Chapter.

The Williamsport chapter of the Pennsylvania state council, recently organized with a charter membership of twenty, elected as president Gordon Breary, organist of Trinity Episcopal Church; vice-president, Harold A. Richey, head of the music department of Dickinson Seminary; secretary, Harriet Weigle Nicely, organist of St. Paul's Memorial; financial secretary, Fred Mankey, organist at Immanuel Lutheran, and treasurer, Thomas Challoner, First Presbyterian.

Interesting meetings have been held the third Monday evening of each month in various parish-houses, each local organist acting as host and offering a short recital, followed by a discussion of the mechanical equipment of his organ. A series of four Lenten recitals has been given each Sunday afternoon at 4:30 at Trinity Episcopal Church by the following organists: Thomas Challoner, Gordon Breary, Marian Affhauser, assisted by Harvey Waugh, violinist. Fred Mankey and Lester Birchard will conclude this series with a joint recital.

A happy spirit of cooperation, good fellowship and enthusiastic endeavor permeates this organization.

HARRIET WEIGLE NICELY, Secretary.

Worcester Chapter.

The March meeting of the Worcester chapter should mark an epoch in church music history in this city, for it was at this meeting that the organists and pastors of Worcester came together for the first time to discuss from all angles the relation of the choir to the church and the relation of the church to the choir—a topic that should be much better understood in many communities. The meeting was held in the parish-house of the First Universalist Church, where Mrs. Florence Pike Maynard, organist, was hostess, assisted by M. Joseph Smith, William B. Leland and Verner Nelson.

Several prominent pastors, led by the Rev. Vincent Tomlinson, pastor of the First Universalist Church, were speakers and each emphasized the vital need for the closest co-operation among minister, organist, choir and music committee, to the end that the living purpose of the church—the true worship of God, reverence, inspiration and uplift—may be more fully attained.

Following these helpful talks by the ministers, organists of various denominations presented their problems and this led to an open forum in which there was a friendly and constructive discussion of these matters.

The latter part of the evening was devoted to a social hour and refreshments were served.

ETHEL S. PHELPS, Secretary.

Delaware Chapter.

The monthly dinner meeting of the Delaware chapter was held at the

Betty Anne tea-room, Wilmington, March 6. It was decided to put on a membership drive this month and try to get all the organists who are not members to join. After the business meeting Eugene Devereaux, organist of St. John's Episcopal Church, Wilmington, gave an interesting description of his trip abroad last summer, including impressions of the historic organs he had the pleasure of hearing and the organists he met.

WILMER CALVIN HIGHFIELD, Secretary.

Kentucky Chapter.

The Kentucky chapter held its regular meeting at the Arts Club, Louisville, Monday evening, March 12. W. E. Pilcher, president of Henry Pilcher's Sons, gave a most interesting and instructive talk on organ construction, from the early days up to the present time. We were glad to welcome several new members to our chapter at this meeting and hope to welcome many more at the next meeting.

Iowa Chapter.

A meeting of the Iowa state chapter was held in connection with the annual meeting of the music teachers of Iowa at Indianola March 29. Papers were read by Miss Martha M. Zehetner, C. Albert Scholin and Marshall Bidwell. An organ recital was given by the following: Miss Paula Postel of Simpson College, Indianola, G. Harold Brown of Des Moines and George Samson of Cedar Falls.

MARSHALL BIDWELL, President.

Monmouth Chapter.

The Monmouth chapter held a meeting at the First Baptist Church of Long Branch, N. J., where Mrs. Norma Jones is organist, on Wednesday evening, March 21. A fine program was given by William A. Goldsworthy, organist of St. Mark's-in-the-Bouwerie Church, New York City, and the Parker string quartet of Asbury Park.

HELEN E. ANTONIDES, Secretary.

Quincy Chapter.

An excellent organ and choral program was given under the auspices of the Quincy Music Club and Civic Music Association and the Quincy chapter of the N. A. O. March 5 in Salem Church. The subject for the month was "The Organ" and the Rev. Harry Meyer, pastor of the Congregational Church, gave an interesting paper on the organ from its earliest history up to the present time. There was an audience of over 800. C. Harold Einecke and Miss Juanita Nichols played selections and the chorus of Salem Church and of the Vermont First Baptist Church sang.

Preceding the meeting the Quincy chapter had its regular meeting at the Elks' Club, which opened with a dinner at 6:15. After a business discussion and plans for the next meeting we adjourned to Salem Church, where the program was given on the new four-manual Möller.

We intend to have a very interesting meeting next month and will have an able speaker in the Rev. J. H. Leemhuis, pastor of Salem Church, who will speak on the "Relation between the Pastor and Organist." Mr. Leemhuis is a fine musician and gave his talk before the ministerial association in Quincy.

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NEW HINNERS AT BAYONNE

J. Warren Andrews Gives Dedicatory Recital in New Jersey.

A three-manual built by the Hinners Organ Company, Pekin, Ill., was dedicated at Grace English Lutheran Church, Bayonne, N. J., March 15 with a recital by J. Warren Andrews, organist and choirmaster of the Church of the Divine Paternity, New York City. Mr. Andrews played a program which consisted of the following: Sonata in D minor, Guilman; Berceuse, Gounod; "Marche Funebre et Chant Seraphique," Guilman; Fugue in G minor (The Great), Bach; "Song of Sorrow," Nevin; "Reverie of Home," Andrews; Largo, Handel; Song without Words, Bonnet; Gavotte, Martini; "Jubilate," Kinder.

The new organ has direct electric action, there being no valves, leather or pneumatics in the console. Following is the layout of stops:

GREAT ORGAN.
Open Diapason, 8 ft., 61 pipes.
Melodia, 8 ft., 61 pipes.
Doppel Flöte, 8 ft., 61 pipes.
Dulciana, 8 ft., 61 pipes.
Viol d' Gamba, 8 ft., 61 pipes.
Flute Harmonic, 4 ft., 61 pipes.
Tuba, 8 ft., 61 pipes.
Tremolo.

SWELL ORGAN.
Bourdon, 16 ft., 73 pipes.
Violin Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 notes.
Flute d' Amour, 4 ft., 61 notes.
Quintet, 2½ ft., 61 notes.
Flautino, 2 ft., 61 notes.
Oboe and Bassoon, 8 ft., 73 pipes.
Harp Celeste.
Tremolo.

ECHO ORGAN.
Echo Flute, 8 ft., 73 pipes.
Muted Viol, 8 ft., 73 pipes.
Vox Angelica, 8 ft., 73 pipes.
Echo Bourdon, 16 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Tremolo.
Chimes.

PEDAL ORGAN.
Subbass, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Violoncello, 8 ft., 32 notes.
Bass Flute, 8 ft., 32 notes.

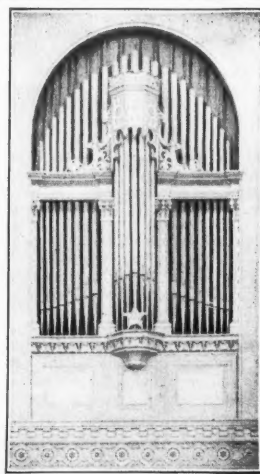
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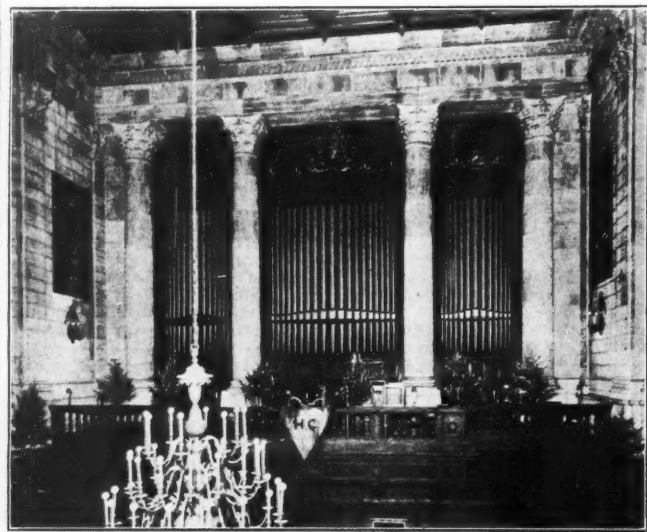
ORGAN RECITALS—INSTRUCTION

Kansas City Times, Kansas City, Missouri:—Henry S. Fry, organist from Philadelphia, caused an audience last night in the richly simple auditorium of the Linwood Presbyterian Church, to forget the heat. That is enough for any musician to accomplish in any one evening.

Mr. Fry's playing likewise sustained the musical reputation of his home city, so well cared for in other fields by the incomparable Philadelphia Orchestra and Curtis Institute of Music. For he possesses the rarest of all virtues in an organist and that is the restraint of a man of true good taste. The fine instrument he played is capable of

reaching almost any extreme he might have driven it toward, and he chose none of them.

Singularly, he was most interesting in the more quiet things, for the enrichment of which he chose pastel tints of the greatest appropriateness and considerable variety. The andante of Widor's Fourth Organ Symphony was thus lent the effect of being heard at a distance and made markedly impersonal, chaste and calm. There were none too many vigorous moments for contrasts; what climaxes there were arrived after musicianly preparation and not by the sudden punching of the sforzando button.

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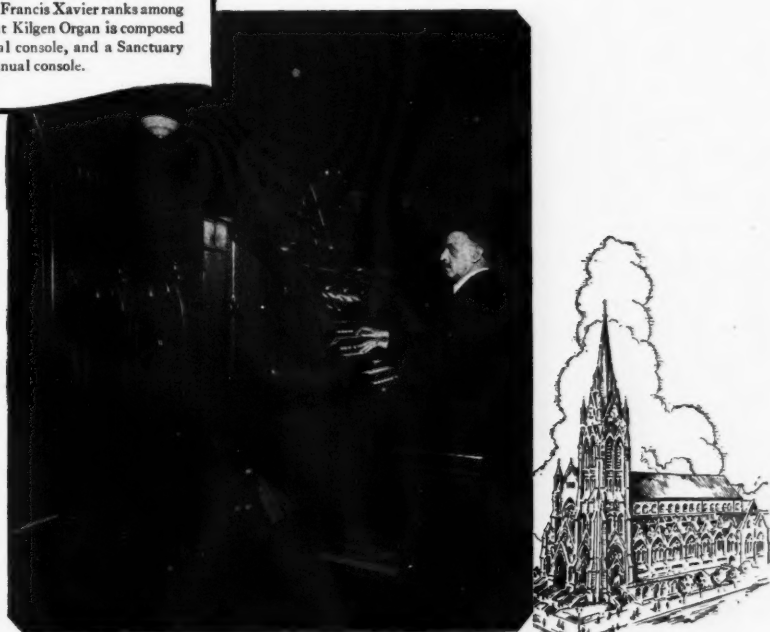
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Frederick Boothroyd Presides at Welte
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—Memorial to Frederick
Morgan P. Taylor.

Frederick Boothroyd, organist and choirmaster of Grace and St. Stephen's Episcopal Church at Colorado Springs, Colo., presided at the console of the new four-manual Welte organ in that church on the occasion of its dedication March 2. He played a program which consisted of these selections: Prelude and Fugue in E minor, Bach; Funeral March and Seraphic Hymn, Guilman; Theme with Variations and Fugue, Hollins; "The Little Shepherd," Debussy; "The Bells of St. Anne de Beaupre," Russell; Spinning Song, Litolf; Toccata from Fifth Symphony, Widor. Florence Austral, noted soprano, appeared on the program with Mr. Boothroyd and sang several solos.

The new organ has five divisions, placed in four chambers, two of which open into the north wall of the chancel, while two are in the tower. There are 102 stops and 3,800 pipes, besides thirty-five couplers and seventy-four combination pistons and pedals. The specifications were prepared by Mr. Boothroyd.

This instrument is the gift to the church of Mrs. Alice Bemis Taylor, in memory of her husband, Frederick Morgan P. Taylor. In addition to its service to the church it is to be used certain afternoons of every week for public recitals, so that those going home from work late in the day may stop and hear good organ music without expense. In this way the memorial is to be made a benefit to all the people of Colorado Springs.

Following is the specification of the organ:

GREAT.

Bourdon, 16 ft., 61 pipes.
Double Diapason, 16 ft., 61 pipes.
First Open Diapason, 8 ft., 73 pipes.
Second Open Diapason, 8 ft., 73 pipes.
Third Open Diapason, 8 ft., 12 pipes.
Harmonic Flute, 8 ft., 73 pipes.
Bourdon, 8 ft., 12 pipes.
Gemshorn, 8 ft., 73 pipes.
Octave, 4 ft., 12 pipes.
Principal, 4 ft., 73 pipes.
Flute Dolce, 4 ft., 12 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Twelfth, 2 1/2 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Fourniture, 5 ranks, 305 pipes.
Double Trumpet, 16 ft., 61 pipes.
Trumpet, 8 ft., 12 pipes.
Clarion, 4 ft., 12 pipes.
Tromba, 8 ft., 61 pipes.
Chimes.
Harp.

SWELL.

Lieblich Gedeckt, 16 ft., 61 pipes.
Horn Diapason, 8 ft., 73 pipes.

Clarabella, 8 ft., 73 pipes.
Stopped Flute, 8 ft., 12 pipes.
Salicional, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Vox Angelica, 8 ft., 73 pipes.
Geigen Principal, 4 ft., 73 pipes.
Flute d'Amour, 4 ft., 12 pipes.
Piccolo, 2 ft., 12 pipes.
Twelfth, 2 1/2 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Seventeenth, 1 3/5 ft., 61 pipes.
Cornet, 4 rks., 61 notes.
Contra Fagotto, 16 ft., 61 pipes.
Oboe, 8 ft., 73 pipes.
Clarion, 4 ft., 12 pipes.
Fagotto, 8 ft., 12 pipes.
Trumpet Harmonic, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.

CHOIR.

Contra Dulciana, 16 ft., 61 pipes.
English Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Unda Maris, 8 ft., 73 pipes.
Rohr Flöte, 8 ft., 61 pipes.
Viola, 8 ft., 12 pipes.
Dulciana, 8 ft., 73 pipes.
Lieblich Flute, 4 ft., 12 pipes.
Suabe Flute, 4 ft., 73 pipes.
Octave Viola, 4 ft., 12 pipes.
Nazard, 2 1/2 ft., 61 notes.
Flageolet, 2 ft., 12 pipes.
Violette, 2 ft., 12 pipes.
Trompette, 8 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Harp, 5 octaves.
Celesta.
Chimes.

SOLO.

Contra Viol, 16 ft., 61 pipes.
Cello, 8 ft., 12 pipes.
Viola Celeste, 8 ft., 73 pipes.
Hohl Flöte, 8 ft., 73 pipes.
Octave Viol, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Tuba Mirabilis, 8 ft., 73 pipes.
Cor Anglais, 8 ft., 73 pipes.
Orchestral Oboe, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Harp.
Celesta.

PEDAL.

Sub Bourdon, 32 ft., 12 pipes.
Open Diapason, 16 ft., 32 pipes.
Octave, 8 ft., 12 pipes.
Bourdon, 16 ft., 56 pipes.
Quint, 10 1/2 ft., 32 notes.
Flute, 8 ft., 32 notes.
Twelfth, 5 1/2 ft., 32 notes.
Flute, 4 ft., 32 notes.
Open Diapason (from Great), 16 ft.
Open Diapason (from Great), 8 ft.
Fifteenth (from Great), 4 ft.
Contra Viol (from Solo), 16 ft.
Lieblich Gedeckt (from Great), 16 ft.
Contra Dulciana (from Choir), 16 ft.
Cello (from Solo), 8 ft.
Gedeckt (from Great), 8 ft.
Viola (from Choir), 8 ft.
Contra Fagotto (from Swell), 16 ft.
Trombone, 16 ft., 12 pipes.
Double Trumpet (from Great), 16 ft.
Trumpet (from Great), 8 ft.
Clarion (from Great), 4 ft.

Kraft Will Play at Detroit.

Edwin Arthur Kraft, F. A. G. O., organist and choirmaster of Trinity Cathedral, Cleveland, and widely-known concert organist, has been asked to give a recital at the convention of the American Guild of Organists in Detroit in June and has accepted the invitation.

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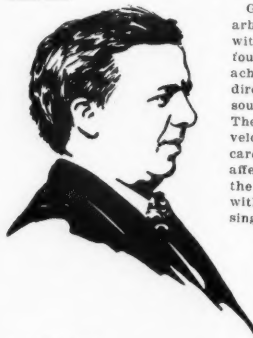
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*Rodman Wanamaker's
Death Removes Noted
Devotee of the Organ*

In the death of Rodman Wanamaker, Philadelphia and New York merchant, who passed away at his villa in Ventnor, N. J., March 9, an enthusiastic devotee and benefactor is lost to the organ world. Following in the footsteps of his famous father, John Wanamaker, he laid emphasis on art as a valuable and compatible companion to business. As a part of this policy he maintained in his Philadelphia store, a world-famous establishment, the largest organ in the world, and took pride up to the time of his death in enlarging the size and enhancing the beauty of this instrument. Another great instrument stands in the New York store. In innumerable other ways he promoted the artistic—through concerts supported by him and through the wonderful collection of stringed instruments he had gathered.

Rodman Wanamaker's interest in the organ began when he was a very young boy. He studied organ at one time with Dudley Buck, it is said. During his college days in Princeton he sang in the choir and managed the glee club. He often spoke about these college days and what inspiration he received as a young man from doing a bit of good music well. Mr. Wanamaker not only played the organ as a young man, but played it until recent years. Late at night he would go down from his office into the auditorium, turn on the motor of the organ, and sit and dream at the keyboard for a long time.

"He managed to make these nocturnal visits mysterious, because I was never able to hear him play," said Dr. Alexander Russell. "We often used to joke about it, and he would bet me that I never would hear him play, and I would reply that I would bribe the watchman to telephone me when Mr. Wanamaker started playing. His love of music was real, intense, enthusiastic, and an absolute necessity to his life. His natural generosity and kindness of character would not permit him to create great artistic masterpieces and keep them entirely for himself and his intimate circle of friends."

Dr. Alexander Russell, who has been concert director of Wanamaker's for seventeen years, had been in constant touch with Mr. Wanamaker's ideas and the development of his musical activities as they unfolded from his active brain. It was shortly after Dr. Russell assumed his post in the New York store that Mr. Wanamaker returned from France, where he had been head of the foreign offices, and took charge definitely of the New York store. At that time there was a fine Austin organ in the auditorium, the first organ built there, and Mr. Russell was playing the daily concerts.

Dr. Russell, in response to a request from The Diapason for information summarizing the activity of Rodman Wanamaker on behalf of organ music, writes among other things these interesting reminiscences:

"Upon the signing of the armistice, Mr. Wanamaker began to think of the dedication of the enlarged Philadelphia organ, and sent me many suggestions which were pouring in upon him for this historic event. I was in Philadelphia as a guest performer on the enlarged instrument, and one day had an opportunity to present to Mr. Wanamaker something which had been on my mind from the moment I first saw the grand court of the Philadelphia store and played this wonderful instrument. I suggested to him that he get the Philadelphia Orchestra with Stokowski, give a great organ-orchestra concert in the evening, and invite the musical public to hear something which they had never heard. My choice for soloist fell upon Charles M. Courboin, then organist of the First Baptist Church of Syracuse. I had known Mr. Courboin since the year he came to America, and while still a member of the faculty of Syracuse University had often gone to Oswego, where Courboin was playing in Father Barry's church, to hear this extraordinary young Belgian. The combination of

the great Philadelphia organ, the Philadelphia Orchestra, Stokowski, Courboin, and the first performance in America of the organ and orchestral version of Widor's Sixth Symphony for organ and orchestra fired Mr. Wanamaker's imagination, and without any hesitation he said: 'Do it.' And this is how the inauguration of the Philadelphia organ came about in March, 1919, an event which attracted an audience of over 15,000 of the musical elite of New York and Philadelphia, and may be said to have brought about an organ renaissance.

"A slight fire had damaged the old New York auditorium organ. Mr. Wanamaker called me to his office one day and said: 'We will build a new organ for the auditorium which will be for intimate concert purposes, just as the great Philadelphia organ will be for the grand and majestic things of music.' He wanted very much to have it built by his own people, and this is what we did. We assembled men where we could get them and built the New York organ.

"In the meantime Mr. Wanamaker directed that we give a series of evening concerts on the Philadelphia organ with Courboin. Courboin played thirty concerts in one season in Philadelphia to audiences approximating 200,000 people, in which he played over 300 different compositions from memory—a record never surpassed in the history of the organ. The remainder of the organ events, brought about by Rodman Wanamaker's inspiration and imagination, are already a matter of history. Dupre, the great French organist, came to dedicate the New York auditorium organ in association with Courboin, and later made three transcontinental tours under the auditorium direction; three transcontinental tours were also booked for Courboin; the American debut of Marco Enrico Bossi, the great Italian organist, took place in Philadelphia and New York; the return to America, after twenty years' absence, of Alfred Hollins, England's blind organist, for a transcontinental tour, was another event, followed by the American debut and first transcontinental tour of Louis Vierne, the debut of Marcel Lanquetuit of Rouen, and this season the American debut and extraordinary success of Fernando Germani, the remarkable 21-year-old organist of the Augusteo, Rome. In all of these projects the Bogue-Laberge concert management has been associated with us.

"In addition to these great artists from foreign countries, Mr. Wanamaker desired also to encourage the finest in American talent. Therefore, the lists of American organists who have played on the Wanamaker organs in Philadelphia and New York include such famous names as Clarence Eddy, Archer Gibson, Harold Vincent Milligan, Carl Kruger, now conductor of the Seattle Symphony Orchestra; Palmer Christian, Rollo Maitland, Harold Gleason, Lynnwood Farnam, John Hermann Loud, Alexander McCurdy, Clarence Watters, Warren H. Gehrken, Helen Hogan, Charlotte Klein, Vera Kitchener, Ruth Barrett, Charlotte Mathewson, Lilian Carpenter, Lilian Dechman, Firmin Swinnen, Frank Adams, John Priest, Melchiorre Mauro-Cottone, Pietro Yon and many others.

"Mr. Wanamaker's enthusiastic exploitation of the organ, organists and organ music has been of inestimable value to the musical life of the entire world, and particularly America. Not only has he made it possible for music-lovers to hear the greatest that Europe and America have produced in the way of performers of organ music, but the numerous transcontinental tours which he encouraged me to book have made two organ recitals grow where one grew before, thus helping organists by enlarging the field and multiplying the number of listeners and appreciators of organ music. His generosity in the matter of financing great organ-orchestra concerts made it possible for music-lovers to hear a great literature which had hitherto been almost unknown. The example of the Philadelphia Orchestra with Stokowski and the Philharmonic Orchestra with Hadley and Casella in association with the Wanamaker organs has brought about numerous concerts with orchestras in other cities—in Minneapolis, Detroit, Cincinnati, Chicago, Springfield and elsewhere."

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A special broadcasting organ is being installed in the Temple of Music, Jacksonville, Florida, and in a few days will be heard over Station WJAX. A similar organ is being built for the Greater Adolphus Hotel, Dallas, Texas, Station KRLD.

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For "Movie" Player: Hints on Playing and New Publications

By WESLEY RAY BURROUGHS

The Neighborhood Organist (Continued).

CUE SHEETS.

Glaring peculiarities are continually appearing in the cue sheets sent out by the film exchanges. Certain cue sheet arrangers have stock selections that appear repeatedly, until one wonders if they really know of more than a few dozen musical numbers. Others overdo the theme idea, one sheet calling for a repetition of the love theme nine times! And a second selection was listed seven times. This is needless when there is an abundant supply of photoplay music of all kinds, and more being printed every month.

Another error is the short time allowed to play a piece before a change of music is called for, periods of fifteen, thirty and forty-five seconds being common. Unless it is an army bugle call, or something similar, the organist cannot get fairly started on a piece before he is scheduled to change, and to do this repeatedly makes the fitting of the picture sound like "a plate of musical hash." Excepting in these instances and on direct cues the shortest time that should ever be noted is from one and one-half to two minutes to render a number without mutilating it and making it appear to the listener that the player had begun a selection and changed his mind a dozen times in the course of fifteen minutes.

Seemingly unbelievable, but nevertheless true, the most astounding errors occur. In "The Wise Guy," a Salvation Army band is seen playing on the street and the cue sheet lists Gabriel's "Brighten the Corner," but "Nearer, My God, to Thee" is shown clearly on the screen! A good policy for the organist is to be skeptical of all cue sheets until he has played the picture once through.

Our method of utilizing these necessary evils is to go through the sheet and mark carefully the numbers that run from two to four minutes, marking direct cues, choosing a theme, selecting numbers given or those similar in style, and then noting if there are several consecutive cues in which the thematic samples given are of two-four, four-four or six-eight bright pieces. If this is so then one number will serve as well as three. Where there are six or seven cues, all of a bright character, with an average time of ten to twelve minutes, use of a musical comedy selection is far better judgment (if an exceptionally hilarious comedy picture the waltz movements in the selection may be omitted). We wonder why cue sheet makers utterly ignore this fertile field of comedy music. Where there is an unusually short cue of a half-minute or less we mark this "improvise" until we have seen the film.

Urging community organists to be chary of cue sheets, we cite three instances of poor cuing in "The Rough Riders," the story of Roosevelt's Spanish war record. Near the beginning two marches are cued, but the arranger completely passes up a chance to stir the patriotism of the audience by using Meacham's "American Patrol," synchronizing the second part of this number, which is "Columbia, the Gem of the Ocean," otherwise known as the "Red, White and Blue," and increasing to the climax of full organ as the battleships of the United States navy sweep into view on the screen. No; don't worry; there will be no complaint as to the organ being too loud. We were using full organ and actually couldn't even hear a sound! The applause drowned the organ entirely.

The second instance is the useless interpolation of Spanish numbers merely because Spanish officers are seen for half a minute or less. The atmosphere is purely military, and a march like Pryor's "Soldiers of For-

tune" or Lithgow's "Pozières" is far better.

The final example—and the worst—occurred near the close of the film where VanBrunt gives Dolly the small flag that Bert had carried and tells her of his death. The scene is pathetic, and the arranger starts out well enough, but when the flag appears—Bang! he gives "Glory, Glory, Hallelujah" for half a minute. This utterly destroys the tense, pathetic mood of the scene, gives a tremendous shock to the audience, and is generally unsatisfactory. Far better to continue the pathetic number until the title "Seven years later," when a patriotic march to the end is correct.

[To be continued.]

New Photoplay Music.

A set of entirely new numbers for picture use is received from E. Ascher, a New York firm. The majority of these are written by Edmond Varner, a new name to us. "Panic," an agitated hurry in D minor; "The Seething Mob," an agitato; three mysterious, "Superstition," "Creeping Creatures" and "Evil Spirits," all pertain to a division of the heavy-dramatic. "Hidden Pearls" is an allegro composed in the mysterious agitated style. "At the Front" is a battle scene with trumpet calls and descriptive action. "Griefstricken," as its name indicates, is a minor lamentoso.

In a brighter mood is "Coming of Spring," by Charles Godard, a smooth flowing two-four number in D. Four new pieces by R. Friml are in that composer's original and happy vein. "Reflection" opens with a sustained cantabile melody in C and a minor movement for reed solo is accompanied by tremolo chords. "Hesitation" is a sparkling bit of writing in E flat and printed with this is "Wistful," a six-eight adagio in G. "Love Thoughts," in F, completely satisfies one with its rich, full harmonies, and is equally appropriate on quiet-neutral scenes. "Lamentation," by Serge Bortkiewicz, strikes us as more of a heavy-dramatic composition, especially the first page.

Once in a great while a composer or publisher gets a particularly happy inspiration, and the result is a benefit to picture players who are always on the lookout for new, worth-while material. Therefore, when we opened the parcel containing "Sam Fox News Reel Folio No. 1," and examined the contents, we were sure a real hit had been scored. This collection one may put on the music rack and with little improvisation be prepared to play any news reel at sight. It will be especially helpful to those who find improvising a bit difficult. Fifteen numbers compose the set: (1) "Grand Festival," a G major grandioso for ovations and stately occasions. (2) "Sharpshooter," a lively march for military scenes or public personages. (3) "Oriental Scene," suitable for any Eastern scene with the exception of Chinese. (4) "Magic Falls," with a theme similar in rhythm to Saint-Saens' "Swan," but not alike in musical material—not alone serviceable on water scenes, but also for moonlight and magical illusions. (5) "The Viking," another fine march. (6) "Changchau," a Chinese scene for natives, opium dens, etc. (7) "Across the Rockies," a Western march. (8) "In the Stirrups," a lively two-four allegro in A minor for wild riding, races and rodeos. (9) "Triumphal March in F," for pompous scenes, high officials, etc. (10) "War Birds," a snappy military march. (11) "Don Jose," in the Spanish idiom, of course—F minor and major—useful on Mexican and South American scenes also. (12) "Grotesque Comedy," a slow, eccentric six-eight piece suitable for grotesque characters, comic stunts and performing animals. (13) "The Ensign," a spirited march, with a striking second section—just the thing for naval scenes. (14) "Samarkand," an oriental march in A minor, useful on scenes showing soldiers, the populace, etc. (15) "Hunting Scene," the familiar duo of hunting horns, the call to the chase and the hunt. The marches are by N. Brown and the remainder by J. Zamecnik.

Several noteworthy pieces published by the same firm come to hand.

"Rough Riders' March," by H. Riesensfeld, was written for the film of that name. "The Corsairs," an oriental march by the same writer, is in A minor and major. "The Great Adventure," by F. E. Tours, is in an unusual style, which might be called a combination of the romantic, dramatic and grandioso. One immediately thinks of the lords and ladies of the olden times.

Dartmouth Glee Club Wins.

The Dartmouth College glee club, under the direction of Assistant Professor Homer P. Whitford, the college organist, took first place in the Inter-collegiate Glee Club Association meet held in Carnegie Hall, New York, in March. The singers representing Yale took second, while Northwestern was third. By virtue of this victory Dartmouth has two legs on the championship cup, which must be won three times to become the permanent possession of any college. Yale and Wesleyan have also won the championship twice. Professor Whitford has been director of the glee club during the last two years.

Accident to Wesley Ray Burroughs.

When about to engage in the artistic task of shoveling coal into the furnace at his home on March 2, Wesley Ray Burroughs of Rochester, N. Y., for many years author of the department for "movie" organists in The Diapason, slipped on the basement stairway, fell and broke his left arm and injured his shoulder. He has been in a plaster cast since that time and will remain so until April 14, but the bone is knitting satisfactorily.

Möller Designed by Lemare.

The M. P. Möller factory at Hagerstown, Md., is installing a two-manual organ in the Julius and Bertha Ochs Memorial Temple, Chattanooga, Tenn. The specification was drawn up by Edwin H. Lemare and the organ was built under his supervision. The temple equipment is the gift of Adolph S. Ochs, the prominent New York publisher.

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Three-Manual for St. Luke's Church Will Be Supplemented by Two-Manual in Chapel, Having Separate Console.

St. Luke's Episcopal Cathedral at Portland, Maine, is to have a new Skinner organ. Alfred Brinkler, organist and choirmaster of the church, will preside at this instrument when it is installed next summer. In addition to an ample three-manual there will be a two-manual, the latter placed in the chapel, with a separate console, but playable also from the swell and choir manuals of the main organ. The specifications are as follows:

GREAT ORGAN.

Bourdon (Pedal Ext.), 16 ft., 17 pipes.
First Diapason, 8 ft., 61 pipes.
Second Diapason, 8 ft., 61 pipes.
Claribel Flute, 8 ft., 61 pipes.
String Celeste, 2 rks., 8 ft., 134 pipes.
Principal, 4 ft., 61 pipes.
Flute, 4 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Tuba (Heavy Pressure), 8 ft., 61 pipes.
French Horn (Heavy Pressure), 8 ft., 61 pipes.
Chimes (prepared for).

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Rohrflöte (From Bourdon), 8 ft., 12 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Flute Celeste, 2 rks., 8 ft., 134 pipes.
Octave, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Mixture, 5 rks., 305 pipes.
Double Trumpet, 16 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Oboe d'Amore, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.

Geigen, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute, 4 ft., 73 pipes.
Piccolo, 2 ft., 61 pipes.
Corno di Bassetto, 8 ft., 73 pipes.

Harp, 8 ft., and Celesta, 4 ft., 61 bars.
Tuba (From Great), 8 ft., 61 notes.

PEDAL ORGAN.

Diapason, 16 ft., 32 pipes.
Contra Basse, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich (From Choir Concert Flute), 16 ft., 32 notes.
Octave, 8 ft., 12 pipes.
Cello, 8 ft., 12 pipes.
Gedeckt, 8 ft., 12 pipes.
Trombone, 16 ft., 32 pipes.

Following is the scheme of the chapel instrument:

GREAT ORGAN.

Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 notes.
Vox Angelica, 2 rks., 8 ft., 73 notes.
Flute, 4 ft., 73 notes.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Gedeckt (From Bourdon), 8 ft., 12 pipes.
Vox Angelica, 2 rks., 8 ft., 134 pipes.
Flute, 4 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.

PEDAL ORGAN.

Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt (From Swell), 16 ft., 32 notes.

Day's Choir Sings His Cantata.

Dr. George Henry Day's cantata "Dies Irae" was sung in Christ Church, Rochester, N. Y., by the choir of sixty men and boys on March 11 under the direction of the composer, and was the feature of a special musical service given by the same choir in the new St. Mark's and St. John's Church, Rochester, the following Sunday, March 18. After the service the guest singers were entertained by the ladies of the church and a buffet supper was served.

Organist from Riga for New York.

Announcement has been made of the appointment of Alfred Kalnins, late of Riga, Latvia, as organist and choir-master of Christ Lutheran Church, 546 West 153rd street, New York City, where he will preside over a three-manual Skinner organ which was dedicated March 18. Mr. Kalnins has held important positions in Estonia and Latvia and is the composer of choral and instrumental works. He intends to make his home in New York City.

SMALL TOWN IN IOWA TO HAVE LARGE ORGAN

STANTON SETS AN EXAMPLE

Community Illustrates New Tendency—Möller to Build Three-Manual with Echo for Mamrelund Lutheran Church.

As an illustration of the growing tendency for the smaller communities in the agricultural states to acquire outstanding organs for their churches it is noted that a contract has been awarded to M. P. Möller, Inc., for a large three-manual for the Mamrelund Lutheran Church at Stanton, Iowa. Stanton is a town of less than 1,000 people in the western part of the state. The new organ will include an echo division. The sale was made through the Chicago office of the Möller factory.

Following is the scheme of stops of the instrument:

GREAT ORGAN.

1. Double Open Diapason, 16 ft., 73 pipes.
2. First Open Diapason, 8 ft., 73 pipes.
3. Second Open Diapason, 8 ft., 73 pipes.
4. Third Open Diapason, 8 ft., 61 notes.
5. Doppel Flöte, 8 ft., 73 pipes.
6. Dulciana, 8 ft., 73 notes.
7. Solo Flute, 4 ft., 61 notes.
8. Principal, 4 ft., 61 notes.
9. Harmonic Flute, 4 ft., 73 pipes.
10. Melodia, 8 ft., 73 pipes.
11. Viole d'Gamba, 8 ft., 73 pipes.
12. Mixture, 3 rks., 183 pipes.
13. Chimes, 20 notes.

SWELL ORGAN.

14. Bourdon, 16 ft., 85 pipes.
15. Open Diapason, 8 ft., 73 pipes.
16. Stopped Diapason, 8 ft., 73 notes.
17. Salicional, 8 ft., 73 pipes.
18. Violin, 4 ft., 61 notes.
19. Aeoline, 8 ft., 73 pipes.
20. Cornopean, 8 ft., 73 pipes.
21. Flute d'Amour, 4 ft., 73 pipes.
22. Nazard, 2½ ft., 61 notes.
23. Piccolo, 2 ft., 61 notes.
24. Viole d'Orchestre, 8 ft., 73 pipes.
25. Voix Celeste, 8 ft., 61 pipes.
26. Oboe, 8 ft., 73 pipes.
27. Vox Humana (separate box), 8 ft., 61 pipes.

CHOIR ORGAN.

28. Clarion, 4 ft., 61 notes.
29. English Open Diapason, 8 ft., 73 pipes.
30. Concert Flute, 8 ft., 73 pipes.

31. Flauto Traverso, 4 ft., 73 pipes.
32. Dulciana, 8 ft., 73 pipes.
33. Dulcet, 4 ft., 61 notes.
34. Unda Maris, 8 ft., 61 pipes.
35. Clarinet, 8 ft., 73 pipes.
Harp (Deagan Class A), 49 bars.

PEDAL ORGAN.

36. Diapason Resultant, 32 ft., 32 notes.
37. First Open Diapason, 16 ft., 44 pipes.
38. Second Open Diapason, 16 ft., 32 notes.
39. Bourdon, 16 ft., 44 pipes.
40. Lieblich Gedeckt, 16 ft., 32 notes.
41. Violone, 16 ft., 12 pipes.
42. Bass Flute, 8 ft., 32 notes.
43. Octave Bass, 8 ft., 32 notes.
44. Cello, 8 ft., 32 notes.


ECHO ORGAN.

(Playable from Great Manual.)
45. Echo Flute, 8 ft., 73 pipes.
46. Wald Flöte, 4 ft., 61 notes.
47. Muted Viole, 8 ft., 73 pipes.
48. Violin, 4 ft., 61 notes.
49. Vox Humana, 8 ft., 61 pipes.
50. Chimes, 20 bells.

E. L. Nordgren is the organist of the church and has been active in bringing about the decision to install an instrument which will be a credit to the community.

Recitals by E. Stanley Seder.

April recitals to be given by Edwin Stanley Seder, F. A. G. O., of Chicago, include one on April 4 at St. Paul's Memorial Methodist Church, South Bend, Ind., and one April 15 at Faith Presbyterian Church (Austin), Chicago, using the Austin organ installed there about a year ago. Other spring recitals are being booked, including one at Tabor Lutheran Church, Chicago, where a three-manual Möller organ was recently completed. At the First Congregational Church, Oak Park, Mr. Seder has been using the large Skinner organ in fifteen-minute recitals at the evening services. March 11 he played Federlein's "Sunset and Evening Bells" and Bairstow's "Evening Song," on the 18th four Bach chorale preludes were given, as follows: "O Man, Be-moan Thy Grievous Sin," "All Men Are Mortal," "Christ, Thou Lamb of God" and "When in the Hour of Deepest Need." As a postlude the recently published arrangement by Griswold of Bach's "Walk to Jerusalem" was played. On March 25 Wagner's Prelude to "Parsifal" and "Pilgrims' Chorus" were used.



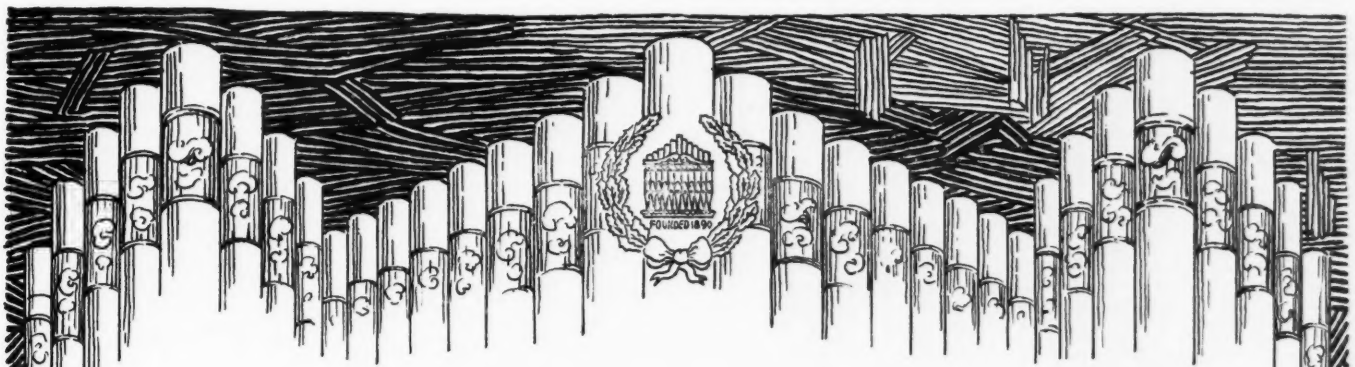
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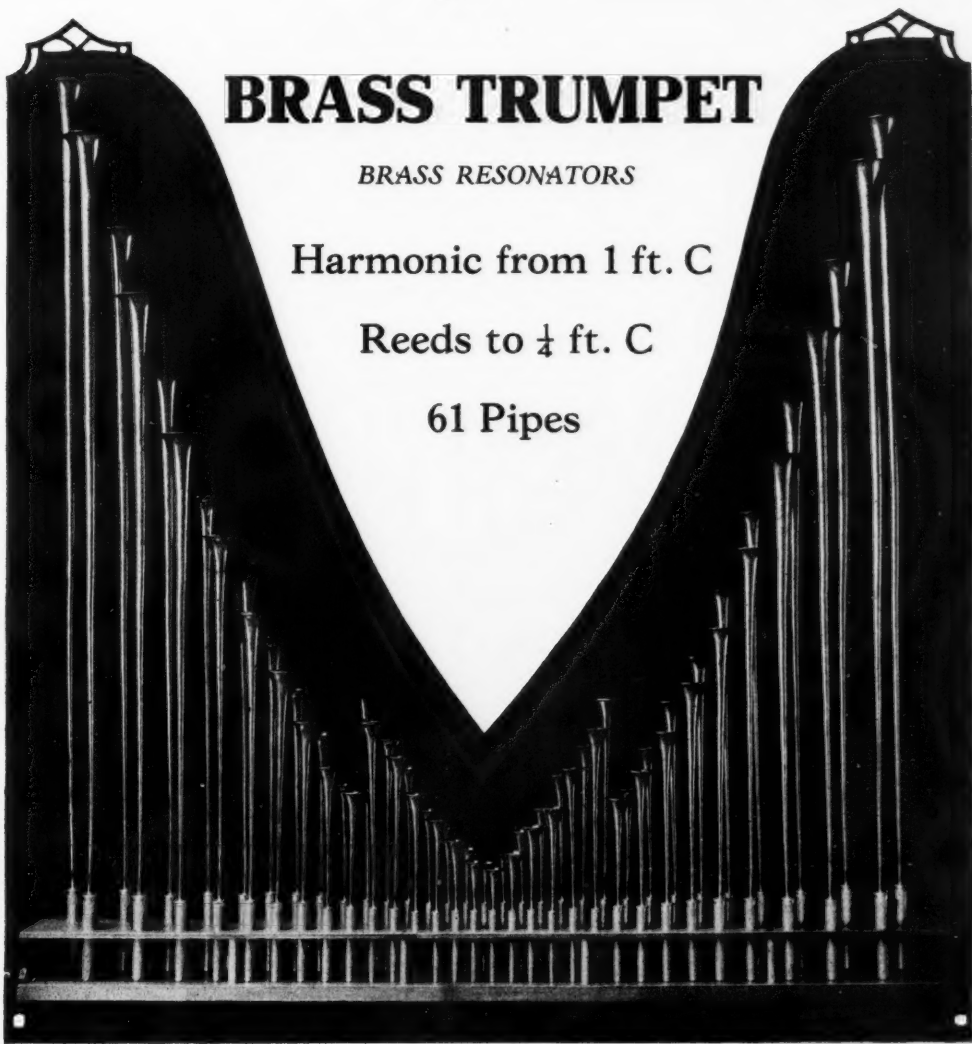
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By HAROLD W. THOMPSON, Ph. D.

An Episcopalian Report on Anthems.

The services of the Episcopal Church in America to our ecclesiastical music have been important; and though one cannot agree with a venerable contemporary in believing that before Trinity Parish in New York established a boy choir church music in this country did not exist, it is certainly advisable to consult the opinion of a church which has the intelligence in the present generation to enlist the services of Wallace Goodrich in the preparation of "A Selected List of Anthems for the Seasons and Feasts of the Church Year, Classified as to Degree of Difficulty," a pamphlet of eleven pages recently compiled and published by the Joint Commission on Church Music of the Episcopal Church and now distributed by the H. W. Gray Company as selling agents.

The scope of the lists may be judged from Dr. Goodrich's preliminary remarks: "It is by no means exhaustive, but only suggests the type which has been found serviceable and helpful. Few numbers of real difficulty have been included, as their use would probably be confined to highly-trained choirs, whose leaders might prefer to make their own choice. The music has been classified under five grades of difficulty: Easy, moderately easy, moderate, moderately difficult, and difficult."

It will be noted at once that the list does not pretend to lead or improve taste, but merely to "suggest the type which has been found serviceable and helpful." In other words, this is a list of anthems, largely tried and true, guaranteed to "come off" in actual performance. In this respect it is similar to the lists published in my little book, "Anthems of Today" (The Diapason), which was compiled from a questionnaire sent to a number of leading choirmasters some time ago; most of the numbers in the present compilation are listed in the Dickinson-Thompson "Choirmaster's Guide" (Gray), which may possibly have been used by the Goodrich committee.

However this may be, the list before me adheres closely to the Victorians, Stainer being mentioned oftenest—twenty-two times, to be exact. Mendelssohn follows with eighteen, and others include: Sullivan, 13; West, 12; Goss, 11; Martin, 11; Gounod, 9; Barnby, 7; and so on. Those who have been a little uneasy about the whole school represented by Stainer now can draw a deep breath of relief and continue the primrose path. Hard as it is to disagree with such authority, I still believe that Clarke-Whitfield, who appears four times, was not a composer at all; and I should be happy to think that the Victorian bias of the present report will be accepted as what is, not as what should be.

Leaving the Victorians, one looks eagerly for traces of the Tudor music about which Episcopalian organists talk a good deal. I remember showing Dr. Baird of York a copy of "Anthems of Today" as representing what American choirmasters actually use, and he commented on the fact that so little of the older English music appeared. The present report does not offer much consolation, for in its foreword we read: "Choir directors who may be interested in church music of the Tudor period, as represented by such masters as Byrd, Gibbons, Purcell, Weelkes, Tompkins, etc., will be well repaid by an examination of the lists of the Oxford University Press." Editors who regard Purcell as a Tudor composer might not be the safest of guides, but if selections from such composers are to be used in any church, certainly that church is the one for whom the present report was made. As a matter of fact Byrd's name appears four times; Gibbons (presumably Orlando) is mentioned three times. Purcell four times, Farrant twice, and Tallis at least once.

Another type of anthem which we should expect to find represented is the

work of the Russians, some of whose finest numbers have been edited by Canon Douglas; but evidently the editors are not well acquainted with this field or (with some reason) object to texts often quite out of the spirit of the Protestant Episcopal Church. I note Tchaikowsky as listed five times, Kastalsky twice, and Bortniansky twice.

Amid the disappointments just noted, one is delighted to find editors so familiar with the greatest English church composer of the nineteenth century as to list S. S. Wesley ten times; this makes one wonder the more why a person named Pughe-Evans should appear in the company of the composer of "Thou Judge of Quick and Dead."

American composers fare better than one might expect. Mark Andrews and R. Huntington Woodman head the list with eleven votes each. Parker has nine, Noble eight, Forsyth five, Professor Smith four, Professor Hall and Dr. Candlyn and J. S. Matthews three each. And yet one has the feeling that these numbers, as Bacon said of a young man's principles, are "chanced upon absurdly." How does it happen, for instance, that Harvey Gaul and Philip James and Edward Shippen Barnes do not appear at all, and that Clarence Dickinson is represented just once?

The contemporary English composers do not fare much better, for the greatest of them, Baintow, appears only once, Harwood once, Davies four times, Holst once, G. Shaw twice and Thiman twice. Yet someone evidently appreciated the worth of Dr. Healey Willan, for his name occurs ten times—two of the numbers being his worst.

In summary we may say that the present list gives an excellent idea of those Victorian English anthems which have proved most useful; it almost ignores the early English composers and the Russians, but it recognizes the outstanding worth of S. S. Wesley; while evidently not prejudiced against American composers as such, or modern composers, it shows a choice in these fields so desultory as to be a source of constant wonder, though it recognizes the real merits of Willan, Noble, Parker and Woodman. In other words, the list reads like the work of a man or men long out of touch with church music, honestly trying to catch up and not succeeding. And that is exactly the impression one gets upon reading the church programs in many Episcopalian churches today. If that church is to maintain or recapture her leadership in musical taste, she must set other standards than this report suggests. It was well to have such a report that we might recognize how far we have gone beyond the standards of the late nineteenth century. As Thoreau said: "There is more day to dawn; the sun is but a morning star."

Reviews.

A few belated Easter numbers from various publishers have reached me, the best of them being "He Is Risen" (G. Schirmer), an easy Easter anthem by Barnes, based upon the vigorous old melody, "Vincit Christus, regnat Christus." The theme is treated with variety yet simplicity for a dozen pages, one page being given to soprano soloist.

Harvey Gaul has in the same press "A Russian Easter Alleluia," composed for the Westminster Choir, intended for unaccompanied singing, of course, with parts divided. The composition seems to me quite without originality; but the idiom, as everyone will see, is strikingly effective. Given a choir that can sing in eight parts and unaccompanied, this will sound a great deal finer than it looks.

C. Whitney Coombs has a new edition of an Easter song entitled "O Light of Love Divine" (G. Schirmer), two keys. The accompaniment is not so effective for organ as for piano, but the facile and romantic melody will please many audiences.

Schirmer has now an arrangement of "O Promise Me" for TTBB, and a good organ arrangement by Barnes of the same tune. Mr. Barnes has also arranged well for the same firm the Chopin Funeral March as an organ solo in the "Recital Series of Organ Transcriptions," and in the same series

has transcribed the delightful little "Children's March" of Percy Grainger.

It is a long time since I have seen a new anthem by James H. Rogers; here is one called "Thus Saith the Lord of Hosts" (G. Schirmer) for a church dedication or anniversary, with solos for STB. It is not one of the composer's best, but good enough to mention.

Carnegie Institute Summer Work.

Courses in music are receiving special attention in the plans for the eleventh summer session this year at the Carnegie Institute of Technology in Pittsburgh, according to an announcement from Dr. Roscoe M. Ihrig, director of summer courses. Included in the group of courses, to be given from June 25 to Aug. 3 by the department of music of the college of fine arts, will be subjects of interest, not only to teachers and supervisors, but to professional musicians as well. Subjects to be offered are technique of conducting, technique of orchestral instruments, orchestration, voice (in class), vocal ensemble, chorus conducting, community music, history of music, harmony, counterpoint and individual lessons in voice, organ, piano, and all instruments of the symphony orchestra.

Mueller Busy as a Conductor.

Carl F. Mueller, organist and choir director at the Central Presbyterian Church of Montclair, N. J., has been engaged to direct two choral organizations outside his own church. Unity Singers, sponsored by Unity Church of Montclair, but strictly a community affair, is to be conducted by Mr. Mueller. He has also been retained as leader of the Verona, N. J., Woman's Club Chorus, an organization of thirty voices, now in its third season. Unity Singers starts out with fifty-three voices and is in reality a revival of the Bach Choir, which flourished in Montclair for a number of years, having been founded by Frank Taft and directed by such men as Gustav Mahler, Franz Wolle and Clarence Dickinson.

CINCINNATI RECITAL SERIES

Noonday Lenten Programs Twice a Week by Parvin Titus, F. A. G. O.

Noonday Lenten organ recitals of half an hour's duration on Wednesdays and Fridays at Christ Church, East Fourth street, Cincinnati, Ohio, have proved worth while not only in musical content but also for the size of the audiences. This series is the second attempt to establish noonday organ recitals as a permanent factor in the musical and church life of the city. The programs, while designed to please the greatest number, make interesting fare for the musically educated. The appreciation accorded them is, therefore, so much the more encouraging. Parvin Titus, F. A. G. O., organist and choir director, has been congratulated upon the excellence of these performances, which are a distinct contribution to the musical life of Cincinnati.

Among Mr. Titus' programs have been the following:

Feb. 29—Symphony 1 (Andante; Toccata on a Gregorian Theme), Edward Shippen Barnes; "The Little Shepherd," Debussy; Adagio, Symphony 3, Saint-Saens; "Hour of Gladness," Bossi.

March 2—"Grande Piece Symphonique," Cesar Franck; Solemn Prelude, from "Gloria Domini," Noble; March, Symphony 1, Widor.

March 7—Sonata in the Style of Handel, Wolstenholme; Chorale Prelude, "My Inmost Heart Doth Yearn," Bach; Largo, from "Xerxes" (by request), Handel; Allegro Maestoso, Sonata 4, Mendelssohn.

March 9—Psalm Prelude, Op. 32, No. 1, Herbert Howells; Largo, Sonata, Op. 2, No. 2, Beethoven; Prelude, Clerambault; "Nave," from "Byzantine Sketches," Mulet; Fugue in G minor, Bach.

The Society of Theater Organists of New Orleans has been organized. Officers are: Edward Larmann, president; John Hammond, vice-president; Mercedes LeCorgne, secretary, and William Whitmore, treasurer.

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OKLAHOMA ORGANISTS IN FIRST CONVENTION

TULSA IS HOST TO THE A. G. O.

Members in State and Visitors from Other Points Listen to Discussions and Recital—Mrs. Clulow, the Dean, Presides.

The first annual state convention of the American Guild of Organists, Eastern Oklahoma chapter, was held in Tulsa, Okla., Feb. 23, and this important occasion drew a fine representation of Guild members from Oklahoma and adjoining states.

The morning session on the mezzanine floor of the Mayo Hotel was called to order by Mrs. Ernest E. Clulow, the dean, and an opening prayer was offered by the chaplain, Dr. A. E. Saunders. Following this came words of greeting from the dean and a response by Herma S. Quinn of Bartlesville.

Mrs. E. B. Lawson, chairman of music of the National Federation of Women's Clubs, talked on the educational work of the women's clubs. Mrs. Robert Fox McArthur, honorary member of the chapter, gave an interesting talk on "Musical Pioneering in Tulsa."

The morning session came to a close with a round-table under the direction of Della Tully Matthews of McAlester. The topics discussed were: "Theater Organ," led by Wade Hamilton; "Concert Organ," led by John Knowles Weaver, and "Church Organ," led by Marie M. Hine. The chapter voted to have Mrs. Hine's paper on "The Church Organ" printed for distribution. The meeting was adjourned by the dean and luncheon followed at the Mayo Hotel.

At 2 o'clock members met at the First Baptist Church, where a program was given by Mrs. Harry H. Ryan, Philip La Rowe and G. Raymond Hicks of Tulsa, Mary G. Cooke of Oklahoma City, and Helen R. Cordell of Holdenville. John Knowles Weaver,

A. A. G. O., read a paper, "Impressions of Bach." Belle Vickery Matthews sang two songs by Marie M. Hine, with the composer at the organ. Tosca Berger played the Violin Concerto in E minor by Bach, accompanied by Doris Kintner at the piano and G. Raymond Hicks at the organ. Following the program the organists attended the Ritz Theater, where Wade Hamilton gave a special program.

Concluding the convention the organists in a body formed a party at convention hall for the opera "Rigoletto."

Ensemble Program at Dayton.

At the devotional hour of music at Christ Episcopal Church, Dayton, Ohio, Feb. 26, the church again was filled. The Rev. Don H. Copeland, curate, organist and choirmaster, included in his program of organ, piano and ensemble numbers the following: Andante ("Symphony Pathétique"), Tchaikowsky (strings, piano and organ); anthem, "Hymn to the Saviour," Kremser (soprano, chorus, piano and organ); offertory anthem, "The Dove Flies Low on Whitsunday"; "Psalm CL," Saint-Saens (double chorus and instrumental interludes by the ensemble); Overture to "Coriolanus," Beethoven (piano and organ).

Plays "Music of Social Life."

Carl Schlegel, baritone; John Corigliano, violinist, and Clarence Dickinson, organist, presented a program of music of social life at the Friday noon hour of music March 16 at the Brick Church, New York. It included the Overture to "Die Meistersinger," Wagner; "Ronde des Princesses," Stravinsky; Gavotte, Musette, "Badinerie," Bach; "Angelus," Massenet, and Rakoczy March, Liszt, for organ; Hans Sachs' Aria, Wagner; "Wahn, Wahn," Wagner, and "Why Hast Thou Forsaken Me, O God," Dubois, for baritone; Aria from Concerto, Goldmark; Prelude, Bach, and "Serenade Espagnol," Chaminade-Kreisler, for violin.



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16' Diapason
16' Bourdon
8' Diapason
8' Diapason
** 8' Diapason
8' Stopped Diapason
** 8' Claribel Flute
8' Erzähler
* 8' String Organ 6R
5 1/3' Quint
4' Octave
4' Principal
4' Flute
3 1/5' Tenth
2 2/3' Twelfth
2' Fifteenth
Mixture
15, 19, 22, 26, 29
Harmonics
17, 19, 21, 22
* String Mixture
8, 10, 12, 15
16' Trombone †
** 8' Orchestral Trumpet †
8' Tromba †
4' Clarion †
Celesta
Harp
Chimes
4' Piano
8' Piano

SWELL ORGAN***

16' Dulciana
16' Bourdon
8' Diapason
8' Clarabella
8' Rohrflöte
8' Viol d'Orchestre
8' Voix Celeste
8' Echo Dulcet
* 8' String Organ 6R
8' Flauto Dolce
8' Flute Celeste
4' Octave
4' Flute Triangulaire
4' Unda Maris 2R
2' Flautino
Mixture 5R
15, 19, 22, 26, 29
Cornet 5R
8, 12, 15, 17
* String Mixture
16' Posaune †
8' Trumpet †
8' Cornopean †
4' Clarion †
8' Oboe
8' Vox Humana
Tremolo

CHOIR ORGAN***

16' Contra Gamba
8' Diapason
8' Concert Flute
8' Gamba
8' Dulcet 2R
8' Dulciana
* 8' String Organ 6R
4' Gemshorn
4' Flute
2 2/3' Nazard
2' Piccolo
1 3/5' Tierce
1 1/7' Septieme
* String Mixture 4R
16' Solo Heckelphone
16' Bassoon
8' Solo French Horn
8' English Horn
8' Harmonica
8' Solo Heckelphone
8' Bassoon
8' Clarinet
Celesta
Harp
Tremolo

SOLO ORGAN***

8' Stentorphone
8' Flauto Mirabilis
8' Gamba
8' Gamba Celeste
* 8' String Organ 6R
4' Octave
4' Orchestral Flute
String Mixture 4R
16' Contra Tuba †
8' Tuba Mirabilis †
8' Tuba †
4' Clarion †
16' Heckelphone
8' Heckelphone
8' Corno di Bassetto
8' French Horn
8' Orchestral Oboe
Chimes
Tremolo
ECHO ORGAN
8' Gedeckt
8' Muted Viol
8' Unda Maris
8' Vox Humana
Tremolo

PEDAL ORGAN

32' Diapason
32' Violone
16' Diapason
16' Diapason (Bearded)
16' Diapason (Gr)
16' Violone
16' Gamba (Ch)
16' Dulciana (Sw)
16' Bourdon
16' Echo Lieblich (Sw)
10 2/3' Quint
8' Principal
8' Octave
8' Gedeckt
8' Still Gedeckt (Sw)
8' Cello
5 1/3' Twelfth
4' Flute
3 1/5' Tierce
2 2/7' Septieme
Mixture
15, 17, 19, 22
32' Bombarde †
16' Ophicleide †
16' Posaune (Sw)
16' Bassoon (Ch)
10 2/3' Quint
Trombone (Gr)
8' Tromba †
4' Clarion †
Bass Drum
Tympani
16' Piano
8' Piano
Chimes

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Items for publication should reach the office of publication not later than the 20th of the month to assure insertion in the issue for the following month.

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CHICAGO, APRIL 1, 1928.

CEDAR RAPIDS' AMBITION

Some interesting news will come out of Cedar Rapids, Iowa, soon, as the little birds and the newspaper accounts from there tell us. The progressive city in the great corn state has set its heart on having a splendid municipal organ. The amount to be raised and expended is \$60,000, which proves that nothing small is contemplated. The instrument is to be a memorial to the veterans of the world war and will be placed in the memorial building the citizens of Cedar Rapids are to erect. A leader in the campaign, quite logically, is Marshall S. Bidwell, organist of the First Presbyterian Church and head of the organ department at Coe College, of whose status as an organist his city is proud.

What Cedar Rapids is about to do is important to that town and it is important to all of us. The ambition of the smaller centers of the nation to possess great public organs is significant. Cedar Rapids is a typical mid-Western city. It is enterprising and growing. Its industries are being enlarged and increased in number every year. Its population is close to 60,000. It has hotels of which many Eastern towns of its size might well be envious; it has a college which is making constant advancement in its task of educating the youth of Iowa; every time you eat oatmeal for breakfast it is a safe guess that it was made in Cedar Rapids, and the town has an intelligent citizenry in which an established and substantial group forms the leadership, while a foreign population of a high class, many of them from Bohemia, is being transformed into Americans in the melting-pot. The municipal organ for which Cedar Rapids is striving will be a means of education and of attraction that will make the city even more a typical example of what the small city in America can be.

Here's to Cedar Rapids, and may it have an organ second to none as the fruit of its campaign!

SPEAKING OF MR. SKINNER

On another page is a letter to the editor from Ernest M. Skinner and it may not be amiss to refer to its contents. Primarily Mr. Skinner calls attention to certain features of the great instrument he is completing for the University of Michigan, but he interpolates so many other interesting points—as is his custom—that it leads us to say right out behind his back a few things we always wanted to say to his face.

If Mr. Skinner ever gets tired of building organs or finds it not sufficiently profitable we shall be delighted to offer him a very lucrative position on The Diapason. He is distinctly a trenchant advocate and an interesting debater. His sincerity is so evident and his knowledge of his subject so profound that he can say sharp things without leaving a sting. Whether he gets after the organ architects or those who favor enclosing the

great, he provokes thought, and thereby renders a service to the entire profession. He says facetiously in his communication this month that he may not be able to voice an octave coupler. Be that as it may, Ernest Skinner can voice a thirty-two-foot protest about as well as anyone we ever met, and it isn't enclosed in a swell-box or anything else which might smother it.

It is refreshing at the same time to see the youthful enthusiasm of an organ builder for his latest creation. We would rather read a letter from any builder pointing out the new ways in which he did the thing and the thought and care he devoted to some change from the usual methods, than to read the specifications of the organ in question in cold type as they are published in The Diapason. It gives us a more intimate introduction to the real soul of that particular instrument. We hope others will follow his example and tell our readers from time to time what they have put into their greatest organs besides the usual metal, wood, mechanical conveniences for the organist and those inevitable miles of wire which feature the newspaper accounts.

HOTEL SETS EXAMPLE

Down at the Grove Park Inn, Asheville, N. C., one of the most select resort hotels in the world, as we are reliably informed—though we never earned enough pelf in operating this paper to afford a vacation there—the proprietor, F. L. Seely, has made the organ a prominent feature of entertainment for his guests for a number of years. He installed a large Skinner instrument of which he is very proud and engages noted organists to play it. This is interesting, but not altogether unique, for there are other prominent hotels in various parts of the country which have excellent organs. Mr. Seely's claim to the respect of the organ fraternity lies in the manner in which he insists on maintaining the dignity of the instrument. It is not a substitute for a jazz orchestra or something to soften by means of music the unmusical hum of conversation in his parlors. If you go to an organ recital at the Grove Park Inn, you must preserve as great decorum and as profound respect for the performance as you do for the service in the majority of churches. There must not be anything cheap about the recitals on the organ any more than about anything else about the inn. On the back of the program is always this request, headed "We ask quiet at our Sunday evening recitals":

The courtesy of silence is requested during the hour of music. Parlors are provided for those who do not care to listen. Visitors not desiring to remain during the entire concert are requested to occupy chairs near the door. The concert lasts one hour and we desire that there be no disturbance during that time. Conversation, the rattling of newspapers and similar annoyances may spoil the concert for an entire audience. Automobiles may not be moved during concert hour from 9 to 10. The front gates will be closed to automobiles until the concert is over.

Mr. Seely's policy, which led to the installation of the organ and the giving of the recitals, has been of service to organ music just as it has been of service to his patrons from every part of the country. His example in demanding respect for the organ and its player should be suggestive to others—and not by any means hotel men only.

Edwin H. Lemare had an audience of 10,000 when he played at the municipal organ in San Francisco the last time, two years ago, as attested by the files of San Francisco papers. The Diapason last month said there were 2,000. You can hardly blame our printers for making such an error, for they are exceptionally intelligent and realize that audiences of 10,000 at organ recitals are more than extraordinary—we might say they are miraculous.

Karl Straube, the distinguished German musician, who has just completed twenty-five years' service at the famous Church of St. Thomas, Leipzig, first as organist and later as cantor, was honored with a public festival, celebrating his musical activities in

Leipzig. The mayor of Leipzig presided at the celebration and acclaimed Straube as a German artist of the highest possible distinction.

NEGLECT OF DUDLEY BUCK

[Excerpt from a review by Albert Cotsworth in Music News.]

Observing "The Birthday" last week, Arthur Dunham headed his program 37, at Chicago Temple, "Americana." When he had finished the prompt question came: "What's the matter with Dudley Buck?" And Mr. Dunham answered: "Nothing is the matter. I don't see any fellows writing today who can match his fugue in 'Star-Spangled Banner.'"

He had answered part of the question as he played the stiff bit of work in so masterly a way as to arouse the feeling that players didn't use Mr. Buck for the vital reason that he asked unusual abilities of those who attempted to play him. Perhaps in 1999 these substantial contributions to American music may be dug out by some enthusiast, as neglected treasures, a hundred years after the composer is dead, as happened when Mendelssohn brought Bach to light.

It is quite the thing for the organ fraternity to slight Buck's music. But it is astoundingly good stuff to listen to and some of the time of students expended on the "Hail Columbia" and "Star-Spangled Banner," to say nothing of the fantasies on folksongs, would be well used. This prostration before Bach, Widor, Guilmant and Franck rather palls when so much good stuff of our own gathers dust. And a reviewer can listen just as cheerfully to poorly played Buck as to poorly played Bach. He certainly hears a lot of the latter, besides growing to hate Guilmant and Widor.

That our folksongs, viewed askance all too frequently by ourselves, afford fertile thematic material was made plain by what a naturalized American does in "American Rhapsody." Pietro Yon fairly gloats over what he finds in "Dixie" and "Deep River" and Mr. Dunham touched the work with lively spirit and fingers.

J. J. Miller Retired on Full Pay.

J. J. Miller, the Norfolk, Va., organist, has been retired by Christ Church in that city because of ill health in his thirty-ninth year of continuous service, and has been made organist emeritus, with full pay. Ohef Shalom Temple likewise has retired Mr. Miller with the same conditions. Mr. Miller has gone to Atlanta, Ga., for a rest, but will return to his home at Norfolk to live. His record, as outlined in the "Who's Who" page of The Diapason in February, is one of the most noteworthy achieved by any American church organist.

Elmer Ende to Study in France.

Elmer Ende, F. A. G. O., organist of the Second Presbyterian Church at Portsmouth, Ohio, will study at the Fontainebleau School this summer. He will depart for Europe June 14 on the North German Lloyd liner Muenchen. Mr. Ende has been organist and choir-master of the Portsmouth church for the last six years and director of music in the high school of that city for three years. In addition he has found time to maintain studios in Portsmouth and Ironton. Before going to the southern Ohio city he held a professorship at Bluffton College, Bluffton, Ohio.

Miss Klein and Torovsky in Recital.

Miss Charlotte Klein co-operated with Adolph Torovsky in a two-piano recital before the members of the Friday Morning Music Club at the Cosmos Club auditorium, Washington, D. C., Feb. 10. The program included: Suite, Op. 15, Arensky; "Danse Macabre," Saint-Saens; Jazz Study, Burlingame Hill; Scherzo, Saint-Saens; Petite Suite, Debussy; "Rhapsody in Blue," Gershwin.

Gustin Wright, war correspondent and organist, a native of Detroit, who, however, has spent the last thirty-three years in Paris, returned to France early in March after a visit to Detroit relatives. Mr. Wright is conductor of the Cesar Franck Society, a large choral body in Paris.

The Free Lance

By HAMILTON C. MACDOUGALL

Is not "wood-winds" an odious term? The collective noun "wood-wind" has been for many years an efficient description of the instruments forming a certain section of the orchestra. Within a comparatively short time the collective noun has been pluralized by some writers, although it is refreshing to see that Henry C. Lahee in his valuable pamphlet, "The Orchestra," does not adopt the plural form. We say "the strings," to be sure, for there is no collective noun describing the whole body of fiddles and viols that makes up so large a proportion of the symphony orchestra. We shall soon be hearing of "the brasses" and "the percussions." It will then be a short step to "the stringes," "the woodsies," the "percussies."

The attitude of the reasonable modern composer toward the music-lover who still says with enthusiasm: "Brahms! Schumann! Wagner!" is pretty accurately suggested by a dialogue between a traffic cop and a taxi driver in New York last week. As we turned slowly from a side street into Sixth avenue I heard the cop say:

"How are you hittin' 'em, Jim?"

"Oh, not so bad!"

Sometimes, though, we old fogies feel that we are being hit very hard indeed, particularly when that naughty little boy, Hindemith, tries his muscle on our defenseless forms.

Our Canadian poet, preferring to remain incognito, offers the following verses on a practical topic; their gentle ridicule will be enjoyed:

IMPROVISED TORTURES.

'Tis often wondered why some folks are always late for Sunday service. Now, are these slow and casual blokes, Or are they merely timid, nervous? Re facing that there organ prelude, Which sometimes is so rank and fell you'd Fancy there was someone fooling With the organ, just to see If it were in good shape for "tooling" In all its parts, G. S. C. P.

The organist may mean quite well, But seems to think (if one can tell) That no one bends an ear, or heeds What he is doing. Thus proceeds:— He grabs some stops, and potters round Until by chance he may have found The semblance of a tune that promises a Theme. This to the Dom. He next transfers, then to the Fourth; [There seems no proper rhyme for "Fourth"]

But by this time he's quite forgot His first idea. In a knot The whole's so badly tangled up, That folks are wishing he'd shut up. Staccato chords on full swell follow Which seem (to him) to beat quite hollow What has preceded. Then a solo He attempts upon the oboe, But finds the blamed thing out of tune. (He must have up that tuner soon). So substitutes the four-foot flute, And has just started in to toot Upon it, when he finds the time is up. So, ends this quasi-mime With spun-out cadence.—Comes a voice: "Dearly Beloved, Sing! Rejoice! We'll take hymn number sixty-six, And mind you all do sing like bricks!"

Is this o'erdrawn? Well, not quite all; For if you rolled it in a ball You'd find a portion stick together, Defying even wind and weather.

Question remains: Why improvise In public, ere you can devise A decent theme, and understand How best to treat it at first hand? Of organ music there are lots To be acquired at Schirmer's, Schott's, Novello's, Ditson's, many more And e'en at local music-store. Get some, and give your folks a rest From improvising, till a test You will have made of what is best For suffering mortals to digest.

Good improvising is a joy, It does not bore, afflict, annoy, But when informed by skill and taste, 'Twill not appear as so much waste As does the sort above described. And, lest you think I've joked and gibed About the matter, let me say:— I did alike 'most every day When I was learning how to play. I improvised in that same way.

If you happened to read Leigh Henry in a recent issue of Musical

America you will know what to think about Schoenberg's "Gurrelieder." He says: "Erotic sensitiveness emerges dominantly from the Gurrelieder, but over and above this evolves an exalted aftermath of sublimated emotion which translates in rarified, symbolic terms." Har!

HUGH PORTER TO CONDUCT

Will Make Debut as Director of the Lutheran Oratorio Society.

Hugh Porter will make his debut as a conductor when he will lead the Lutheran Oratorio Society of New York at a Bach concert, to be given in Town Hall April 25. In addition to a fine group of chorales, the program offers the cantata "What God



HUGH PORTER.

Doth Surely That Is Right," and the Easter oratorio, "Kommt, Eilet und Lauffet." Edward Rechlin, noted Bach interpreter, will play several organ numbers. The vocal soloists are Mildred Faas, soprano; Mary Allen, contralto; Arthur Kraft, tenor, and Robert Crawford, bass. An orchestra, selected from the New York Symphony, will accompany the chorus. Mr. Porter, who assisted Dr. Stoessel in preparing the Lutheran Oratorio Society for its first appearance, Dec. 10, 1927, at Carnegie Hall, has been in charge of the chorus since the beginning of the year.

CHEAP ORGAN MUSIC? NEVER!

City Organist H. J. Stewart Makes Declaration at San Diego.

"Not since the great open air organ was installed at Balboa Park has a vulgar note been made by its keys, and I promise you that so long as I am the organist there never shall be a note of that kind played on the organ," declared Dr. Humphrey J. Stewart, who made the principal address March 15 before the San Diego Rotary Club.

Beginning with the time when John D. Spreckels wandered through the Mormon Tabernacle in Salt Lake City and was inspired to place an outdoor organ in San Diego, Dr. Stewart told how Mr. Spreckels carried out his plans.

Dr. Stewart said that the organ recitals on the noted Austin four-manual have been one of the best advertising assets San Diego has ever had. He favors broadcasting the daily programs. The programs, he said, have never cost the city a cent, as Mr. Spreckels met all expenses necessary and the estate has been doing the same thing. Dr. Stewart referred to the organ gift as one of the multitude of big things Mr. Spreckels did for San Diego.

Tucked away in a picturesque quarter of Cohoes, N. Y., the French church, Mater Misericordiae, recently completed and dedicated, is to have an organ. The Rev. George E. Gagne, pastor of the church, has commissioned George Kilgen & Son, Inc., of St. Louis, to construct a two-manual instrument. The organ is to be divided, flanking a decorative window.

Merely "Shop Talk": Our Recital Pages

In spite of our long practice of avoiding "shop talk," we would call the attention of our readers from time to time to points that may be of interest to them. By the usual "shop talk" we mean those disquisitions indulged in by some American magazine editors who make explanation of something in their columns the excuse for blowing their horns in type. Our idea is that our readers are not interested in our peculiar troubles, and that airing them is a waste of space, but that they are interested in anything that makes for better service for them or a better understanding of the service we render.

The most expensive service to our subscriber from the standpoint of printing costs is the monthly preparation of the pages of recital programs. They should be correspondingly valuable—and we believe they are. They offer the organist a service helpful in building up and augmenting his repertory, which ought to be worth a great deal to those who aim to keep up to date. No other publication offers anything approaching these recital pages in size or comprehensiveness. We have been told occasionally that this is a waste of effort, space and money—that the presentation of a few select programs would be just as useful and informative. Careful study of the subject has convinced us to the contrary. This is aside from the fact that the players whose programs would be omitted naturally would resent such censoring. The greatest value of the recital programs lies in their eclectic nature. The offerings of the elect who would not stoop to an occasional arrangement are rubbing elbows with those of the performer who is not old enough or erudite enough to grasp the enormity of his crime in playing *Batiste*. The men who admire a certain great organist or group of organists can ascertain at once what these men are playing and he who admires the taste of another has the same opportunity. And the person who wishes to make a study of these columns—as many have done—to obtain a full view of the organ recital of the composite American organist has the complete picture delivered at his door once a month at a nominal cost.

In the March issue *The Diapason* published in its three recital pages alone the programs of seventy-seven organists played in churches, municipal auditoriums, colleges, etc. They represented every part of the country. They showed the relative popularity of various compositions. To do this required a tremendous amount of editorial labor, laborious proofreading in an effort to maintain strict accuracy, a vast amount of linotype composition and other detail work.

To publish these programs in large type would make it necessary to cover at least twice as much space. As the

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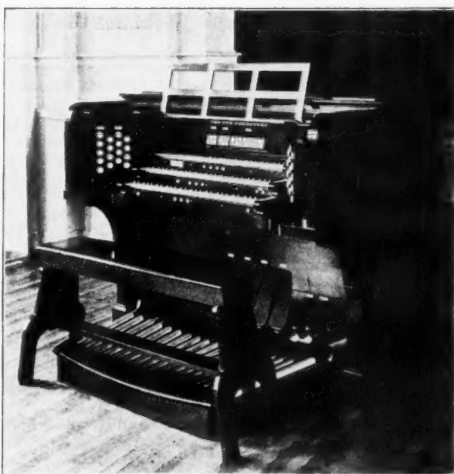
programs are, after all, for reference purposes, it is justifiable to use type such as is used in dictionaries and other works of reference. Some time ago, after using a small six-point type for years, our mechanical department devised a means for improving the appearance and legibility of these pages without requiring much additional space by adopting a special six-point face on a seven-point body. This has elicited many expressions of approval.

These program pages are for the benefit of our readers. We cannot print all the programs presented, but aim strenuously never to discriminate for or against any organist. Comments on the manner in which we are handling the task or suggestions for improvement are always welcomed. Meanwhile we would advise those who are interested in recital playing not to

overlook the value of this special department.

"Underground" Organ Planned.

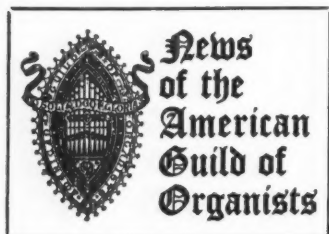
An "underground" organ is being built in St. Louis for an addition to the Actors' Chapel of St. Malachi's Church, just off Broadway, New York. In order that all available floor space may be utilized for additional pews, the instrument, now being built by George Kilgen & Son, will be installed under the level of the sidewalk. Sound will be projected through grillework to be placed in the rear of the church. The installation was planned by Alfred G. Kilgen. Father Leonard of St. Malachi's Church about fifteen years ago set aside the lower part of his church as a permanent place of worship for actors and actresses. The attendance now necessitates an addition to the building.



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[Other items of news concerning activities of the A. G. O. may be found in the general news columns and in the correspondence from various cities.]

New England.

The final recital of the noon series was given at Tremont Temple, Boston, Monday, Feb. 27, by Eustace B. Rice, organist and choirmaster of this church, the largest Baptist church in New England. The organ is new, the work of Casavant Freres. The attendance was rather poor considering the central location. The program included Bach, Gluck, Handel, Rice, Mendelssohn, Dickinson, Busser, de Boisdoffe and Sibelius. Several of the numbers were arranged by Mr. Rice.

The chapter's 108th public service was held in the spacious Tremont Street Methodist Church, Boston, one of the oldest of the south end churches, Tuesday evening, March 13. As at so many other of the chapter's public events, the attendance of members was lamentably small, probably less than ten, and about 200 people of the parish, this being a part of the anniversary services of the return to the old church building. The organ is an older type of Hook-Hastings with two manuals and electric action. The work of the chorus was all that could be expected and met with favor. The choirmaster was James R. Houghton. He also sang the solo "God Is Our Refuge," by Ward-Stephens. The organ playing for the service by Miss Myrtle R. Richardson was definitely good. The prelude, Intermezzo from Sonata in A minor, Rheinberger, was played by R. Lawrence Capon, organist and choirmaster at the Church of the New Jerusalem, Newtonville. He is one of the newer colleagues of the chapter. Miss Daisy A. Swadkins, organist at the Alhambra Theater, Quincy, played as an offertory selection Guilman's Meditation from Sonata No. 6. The Bach Toccata and Fugue in D minor was played as a postlude by Homer C. Humphrey, organ instructor at the New England Conservatory of Music. The chief choral number was the "Psalm 150" by Cesar Franck and it received a good interpretation. The sermon for the evening was preached by the pastor, the Rev. Lynn J. Radcliffe, and his subject was "Discordant Harps." It was evident that he is intimately acquainted with good music. He spoke in a way that was sensible, and one appreciated by musicians.

S. H. L.

Michigan Chapter.

The Michigan chapter held a very interesting meeting Feb. 14 at Temple Beth El, Detroit. More than fifty sat down to dinner, including four officers, twenty-six members and twenty-two visitors.

Dr. Francis L. York, dean of the chapter, announced that the new museum of the Detroit Institute of Arts is to be the headquarters for the June convention, and that there will also be a session in Ann Arbor, seat of the University of Michigan, if suitable arrangements can be made for transportation.

Rabbi Leon Fram welcomed us to the temple and gave a scholarly discourse upon the antiquity of Jewish music. It is impossible to reproduce his virile word pictures, but the central thought was that, in spite of the distrust, hatreds and persecutions of the past among Jews, Catholics and Protestants, the underlying music of all rituals was of a common origin and had acted as a bond of unity. Jewish research has proved, he said, that the Hebrew melodies antedate the Gregorian and consequently were not copied from them. Colonies of Jews in Arabia and other parts of Asia, where they have not been subjected to

Christian influences, use the same melodies as the Jews of Europe and America.

Rabbi Fram paid a graceful compliment to Abram Ray Tyler, organist at Temple Beth El, who, "although a Christian, has so thoroughly mastered the scale and the spirit of the traditional melodies, that he inspires the whole congregation with his masterly improvisations."

The meeting then adjourned to the chapel, where we received copies of the Union Prayer Book, printed in English and Hebrew, and listened to a very competent interpretation of the numbers used during both evening and morning prayer. Mr. Tyler presided at the two-manual Casavant, while the vocal work was exemplified by a quartet of accomplished musicians, who rendered the following program: "Mah Tov"—"How Goodly Are Thy Tents, O Jacob," C. Hugo Grimm. "Borchu es Adonoy"—"Praise Ye the Lord," Solomon Sulzer. "Sch'ma Ysroel"—"Hear, O Israel, the Lord our God is One," Solomon Sulzer.

"Micho Mocho"—"Who Is Like unto Thee, O God," Howard Thatcher. "Kedusha"—"Holy, Holy, Holy," A. R. Tyler.

"Veshomeru"—"And the Children of Israel Shall Keep the Sabbath," James H. Rogers.

"Let the Words of My Mouth," sung in English, A. R. Tyler.

"Seu Shearim"—"Lift Up Your Heads, Oh Ye Gates," Macfarlane.

"Sch'ma Ysroel"—"Hear Ye, O Israel," Macfarlane.

"L'Echo Adonoy"—"Unto Thee, O Lord," Sebastian Schlesinger.

"Hodo al Eretz"—"His Glory is in the Earth and in the Heavens," Schlesinger.

"Etz Chayim"—"It Is the Tree of Life," Abraham Idelsohn.

"Va Anachnu"—"We Bow Our Heads," Traditional.

"En Keloheinu"—"There is None like unto Our God," Traditional.

Florida Chapter.

Plans are being made for the entertainment of the Florida chapter, which convenes in Tampa June 5 and 6. As this is the second state convention, it is hoped to have a much larger attendance than last year. Much enthusiasm was expressed last June at the first state convention, when about thirty organists were present.

At the regular meeting of Tampa branch, Tuesday, March 6, there were eleven members and five visitors present. We had some prominent organists at this meeting, including Eben H. Bailey of Boston, who has been an organist and composer for fifty years, and Professor Dreuding, organist of Sacred Heart Roman Catholic Church, where he presides over a four-manual Möller. Professor Dreuding has held prominent positions in New Orleans and expects to return there in May.

The application of Mrs. Glenna Baker Leach, formerly of Newark, N. J., was accepted by Tampa branch, and Mrs. Leach was given a cordial welcome to Tampa.

Western New York.

The third public recital to be given under the auspices of the Western New York chapter took place in the spacious Monroe Avenue M. E. Church of Rochester, Monday evening, Feb. 27, and attracted a large and appreciative audience.

Three organists took part in the program. William H. Thompson, organist at Trinity Church, Geneva, N. Y., was the first to play. Miss Alma Grayce Miller, a newcomer to Rochester, and organist at the Monroe Avenue Church, followed. The closing numbers were played by George E. Fisher, formerly of Rochester, now organist at the Central Presbyterian Church of Buffalo. Guy Hague, director of the voice department at the Monroe High School, assisted with songs in French and German.

Mr. Thompson's selections were: Prelude and Fugue in A minor, Bach; Three Chorale Preludes, Bach; "In Summer," Stebbins; "Fiat Lux," Dubois. Miss Miller played: Sonata, Op. 65, No. 2 (Grave-Adagio-Allegro Maestoso), Mendelssohn; Prelude to "The Blessed Damozel," Debussy; Sketches of the City, Gordon Balch

Nevin. The group of Mr. Fisher included: "Jubilate Amen," Kinder; Impromptu in A flat, Op. 142, Schubert; "Le Precieuse," Couperin; Cantilene in A flat, Wolstenholme; "Caprice de Concert," Archer.

In the course of the after meeting Mr. Thompson was welcomed to the chapter and responded in an enthusiastic vein. Mr. Hague gave a very interesting discourse on the methods used in training the voices of the boy and girl of high school age, and mentioned some of the difficulties encountered. Refreshments were served, Miss Miller proving herself an ideal hostess.

GEORGE HENRY DAY, Dean.

Missouri Chapter.

At the February meeting of the Missouri chapter the principal topic for discussion was that of co-operation between our chapter and the local chapter of the N. A. O. We believe that these organizations should be allied for the cause of organ music, and we are trying to work out a plan for co-operation in St. Louis. Dean Wismar has appointed a committee to discuss with a committee from the N. A. O. chapter a plan for co-operative activity.

The chapter also visited the Missouri School for the Blind, where a very enjoyable program was given by pupils of the school, assisted by Miss Nordman and Mr. McFadden, who played Ernest Kroeger's "Scene Persane" for piano and organ.

Alfred L. Booth conducted a Guild service and organ recital at the Webster Groves Presbyterian Church on Sunday, March 11. The service was featured by the attendance of the chapter in robes, and by the reading of the religious principles of the Guild.

W. A. LANGTRY, Registrar.

THREE BIRTHDAYS MARKED

Bach, Guilman and Bonnet Honored at Guilman School in March.

Three important birthdays were celebrated at the Guilman Organ School in New York in March. The 243rd birthday of Johann Sebastian Bach was duly observed, as were the natal days of Alexander Guilman and Joseph Bonnet, the last-named president of the school. Among those who played were Rowland Oakes, John Stamm Irwin, Richard Heilemann, Warren Hale, Robert Mills, Elwood R. Menken, Pearl Haug, Beatrice Lundell, Janice Franklin, Mrs. S. M. Colfax, Olive Wells, Frances Boyd, John Brundza and Helen Reichard. An interesting sketch of Guilman's life and career was read by Pearl Haug, and Dr. William C. Carl related interesting data regarding Mr. Bonnet's work in Europe at the present time. Valuable Guilman manuscripts and photographs were exhibited, as well as the latest photographs of Bonnet.

An important lecture by Duncan Mackenzie of the Oxford Press and Bach Cantata Club is announced for the first week in April.

Summer Allen Jackson has been engaged as organist and choirmaster at the Brick Presbyterian Church, East Orange, N. J., and will begin his duties there May 1.

New students are arriving for the spring term and a full enrollment is assured.

Overtime at Artcraft Factory.

The Artcraft Organ Company's factory at Santa Monica, Calif., is working overtime in several departments. The large organ with self-playing equipment, which is to be installed in the Los Angeles Times demonstration home in the Miramar Estates, overlooking the Pacific Ocean, is nearly completed in the Artcraft factory, and will be installed soon. It is estimated that more than 200,000 interested visitors will inspect this home and no doubt the organ will prove a very interesting feature.

E. A. Hovdesven has accepted a position as organist at Mercersburg Academy, Mercersburg, Pa., and gives a recital every Sunday afternoon in the beautiful new Gothic chapel on the four-manual Skinner organ. Mr. Hovdesven has moved from New York to Mercersburg.

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Boston News Notes

By S. HARRISON LOVEWELL

Boston, Mass., March 22.—Harris S. Shaw, A. A. G. O., assisted by George Bronton, baritone, gave an organ recital in the North Church, Portsmouth, N. H., the evening of Friday, March 9. The organ selections were: "Marche de Fete," Busser; Allegretto, Wolstenholme; Largo, Handel; Evening Song, Bairstow; "Marche Militaire," Schubert; Serenade, Meale; "Song of the Volga Boatmen"; Prelude in C sharp minor, Rachmaninoff; Toccata, Fletcher. It will be observed that this was an interesting program without Bach's D minor Toccata and Fugue.

The South Methodist Episcopal Church, South Manchester, Conn., continues strong on special music of the highest class. Archibald Sessions is the organist and choirmaster. The choir has two more men than women, a fact that should by all means be recorded. In October there was sung at the evening service Guilman's Mass in E flat, complete. The Christmas carol service followed the traditional manner. At another service Noble's festival cantata, "Gloria Domini," was the special feature. At a service held in January, Chadwick's "Noel" was sung. The organ selections on these occasions have been of the best.

Monday evening, Jan. 23, Miss Lilian Frost, organist of the Pitt Street Congregational Church, Sydney, Australia, played an organ recital. Her program contained several interesting numbers that are not too commonly performed. In full the program read: "Chant Heroique," Franck; London-derry Air; Sonata No. 1, Harwood; Toccata in F, Bach; "An Elizabethan Idyl," Noble; "Scherzo Symphonique," Frysinger; Festival March, Lemare.

Leland A. Arnold, organist and choirmaster at Trinity Church, Newton Center, frequently offers an unusually fine musical selection in his varied programs. At the Friday evening service March 16 there was sung "O My Vineyard," from Gounod's "Redemption," and on the following Sunday Tchaikowsky's "When Christ was a Child" and the Kyrie Eleison from Franck's Mass in A.

Organ recitals as a special attraction at Lenten services do not cry out as loudly this season as they have in times past. It is possible that many are being given, but none is advertised in the daily papers. Sunday afternoon programs continue at First Church, Emmanuel Church and Trinity Church

(the "Seven Last Words" by Dubois was sung March 18). At the Cathedral Church of St. Paul Friday evenings are marked by special cantata and oratorio music. On one of these occasions the choir from All Saints', Ashmont, united with the cathedral choir. Miss Martin at Second Church, Dorchester, has been playing short recital programs before the evening services for many weeks. She is a very accomplished performer.

Thompson Stone has been given a leave of absence from his duties at the Church of the Advent and Frederick Johnson of Bradford has succeeded him.

Raymond C. Robinson invited the public to a "concert of organ music" in King's Chapel, Thursday evening, March 23. As this is being written before the event, the program cannot be given.

DEATH OF MRS. F. Q. T. UTZ

Devoted Wife of Missouri Organist Passes Away at Her Home.

Friends of Frank Q. T. Utz in Missouri and other states are extending their sympathy to him over the death of his wife, who passed away at her home in Marshall, Mo., Feb. 22.

Edith Adelia Levy Utz was born May 27, 1883, on a farm near Malta Bend, Mo. She entered the American School of Osteopathy at Kirksville, Mo., in 1917 to become a trained nurse and finished the course in the spring of 1920. She was married to Frank Q. T. Utz April 14, 1920, and continued to make Marshall her home until her death. A letter by a friend of Mr. and Mrs. Utz pays Mrs. Utz a tribute for her many fine traits of character. She was ever thoughtful of the poor and the sick, ministering to the sick and radiating sunshine wherever she could. She loved her church and was faithful to its cause. She gave her husband inspiration and was interested in his concert work, going with him wherever he played a recital. She was interested in the installation of the large three-manual instrument in the Christian Church at Marshall last fall, where her husband has been organist for seventeen years.

Mrs. Utz was taken ill with grip on Thanksgiving Day but was getting along very nicely when other complications set in. The funeral service was held at the Christian Church, where she was a loyal member, Feb. 26, and was conducted by her pastor, the Rev. R. Melvyn Thompson. The music was by the entire choir, with Miss Ethel Davis at the organ. The church was packed to the doors, many coming from great distances to attend the services. Besides her husband she left her mother, Mary A. Levy, four brothers and two sisters.

IN SANDUSKY HIGH SCHOOL

Three-Manual Organ Installed by Möller Shows Growing Trend.

The latest school to receive an organ is the junior high school of Sandusky, Ohio, where M. P. Möller's forces are placing a three-manual instrument. The purchase of this organ by one of the smaller cities of Ohio is an indication of the growing popularity of organs in public schools. The Sandusky organ is a comprehensive instrument, adequate to every need. The list of stops is as follows:

GREAT ORGAN.

Open Diapason, 8 ft., 61 pipes.
Doppel Flöte, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Viole d'Gamba, 8 ft., 73 pipes.
Octave, 4 ft., 61 notes.
Flute Harmonic, 4 ft., 61 notes.
Tuba, 8 ft., 61 pipes.
Chimes.

SWELL ORGAN.

Bourdon, 16 ft., 97 pipes.
Gedeckt, 8 ft., 73 notes.
Orchestral Flute, 4 ft., 73 notes.
Flute Twelfth, 2 1/2 ft., 61 notes.
Flautino, 2 ft., 61 notes.
Open Diapason, 8 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Sallcional, 8 ft., 73 pipes.
Vox Celeste, 8 ft., 61 pipes.
Sallcet, 4 ft., 61 notes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

English Open Diapason, 8 ft., 73 pipes.
Flute Harmonic, 8 ft., 73 pipes.
Doppel Flöte, 8 ft., 73 notes.
Dulciana, 8 ft., 73 notes.
Viole d'Gamba, 8 ft., 73 notes.
Flauto Traverso, 4 ft., 61 notes.
Clarinet, 8 ft., 61 pipes.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
Open Diapason, 16 ft., 44 pipes.
Bourdon, 16 ft., 44 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Octave, 8 ft., 32 notes.
Flute, 8 ft., 32 notes.
Violoncello, 8 ft., 32 notes.
Dolce Flute, 32 notes.

The Cedar Rapids Choral Club, directed by Marshall Bidwell, with Mrs. L. B. Graham at the organ, gave its first concert at the First Presbyterian Church March 20, singing Gounod's "Gallia" and Rossini's "Stabat Mater."

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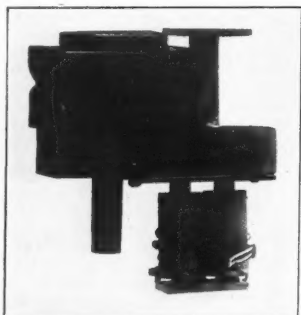
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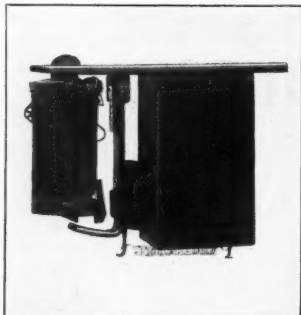
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Interesting Letter from Noted Organ Builder
Discusses Ann Arbor Organ with Special
Reference to Some New Voicing, En-
closure, the Difference Between a
Crescendo and a Swell
Effect, Etc.

Boston, Mass., March 14, 1928.—
Editor of The Diapason: To all lovers
of the organ who know its history, de-
velopment, and something of the ele-
ments which enter into the composi-
tion of every noteworthy instrument, I
recommend a study of the specifica-
tions of the organ now nearing com-
pletion in the Hill Auditorium, Uni-
versity of Michigan, at Ann Arbor. These
specifications are published in the pre-
sent issue of The Diapason as a part
of the advertisement of the Skinner
Organ Company, in a convenient form
for analysis.

An especial emphasis is made in this
instance on account of the extraordi-
nary opportunity afforded for a sum-
mation of the art of organ building,
from classic tradition to the equally
permanent contributions of the present
time. There are, in this organ, some
fine reproductions of the best English
and French reeds and mixtures, which
(to say the least) have not suffered
under the American technique, to-
gether with a wealth of orchestral
color which is peculiar to the Ameri-
can builder. A grouping of these latter
voices would read almost like an or-
chestral partiture.

The builders of this organ have gone
to extraordinary lengths to make it in
every detail as perfect as possible. A
vast number of experimental tryouts
were made with respect to scales, treat-
ment of pipes, composition of mix-
tures and tonalities of various ranks of
mixtures to enable us to arrive at a
particular timbre. Special voicing ma-
chines were made to enable us to voice
entire 5-rank mixtures with opportu-
nity for giving each rank a precise
effect upon the whole. We even went
so far as to give an acoustical treat-
ment to the voicing room in which cer-
tain of the stops, especially mixtures,
were voiced, in order to avoid the mis-
leading effect of an over-resonance.

The intensive research necessary to
bring this organ to a twentieth cen-
tury culmination was given an added
incentive by the fact that we have
under construction two other works of
similar magnitude, about which more
later. The fact is, the twelve months'
hard work at running down every pos-
sibility of improvement is already re-
flected in recent organs. Notable ex-
amples are speaking for themselves in
Warner Hall, Oberlin College, and in
St. John's Church, Washington, both
of which have very fine ensembles, due
to the treatment of mixtures and upper
work, and especially of the chorus
reeds. If the character of these two
organs is in any degree a forecast of
what is to come at Ann Arbor, the
hard work of 1927 is well worth its
cost in time and money.

An individual character has been
given to each manual, both as to flue
and reed work. The effect of the swell
reeds will be new and Gothic, if the
term fits, and I believe it does. The
great reeds are of a totally different
character, more suited to a diapason
ensemble. The great orchestral trump-
et is something else again, and was
designed for this particular occasion.
This voice and one 8-ft. flute and one
diapason are the only stops enclosed
on this division. Lovers of smothered
diapason ensembles will find little to
please them in this division.

The diapason foundation, and all its
harmonics, will speak with their nat-
ural overtones, and we will get an hon-
est forte. What kind of a forte could
one expect from an orchestra in a
swell-box? Harry Goss Custard
showed us at St. Louis that an incon-
ceivably finer crescendo can be built
up with an open great than with the
closed variety. An open tone is neces-
sary to a real ensemble. Why sacri-
fice everything to swell effects that de-
prive us of a real ensemble, which does
not, in turn, leave us without magnifi-

cent swells for the balance of the
organ?

May I say right here that crescendo
and swell effects are totally separate
and distinct from each other. Is it not
about time that we realize this? Hav-
ing successfully finished this detour I
will return to the Ann Arbor organ.

The mixtures as indicated give only
the composition of low C. They are
transposing ranks as they go up the
scale, so that the trebles have proper
weight and a desirable influence on the
balance. This plan cannot be followed
where mixture ranks draw separately,
as the scale would obviously be broken
in several places. In the present in-
stance there are both separate and col-
lective mutations, twelve ranks on the
great, ten on the swell, four in the
choir, four in the string organ and nine
on the pedal, a total of thirty-nine
ranks, not counting principals or fif-
teenths. The great *erzähler*, now so
widely copied in its original form, has
taken on a new form, and is again an
exclusively Skinner voice, and a very
beautiful one.

The solo flauto mirabilis is a new
voice in the organ, in point of fact, the
result of a desire and tiresome search
for a big voice of orchestral character,
as far removed from the hooting tibia
and ensemble destroying philomelas as
possible. We have all heard stops of
great power and other stops of great
beauty, but I believe this is the first
very big organ voice that is at the
same time beautiful in quality. The
flauto mirabilis is both, and particularly
rich in blending qualities. It is also
agreeably obedient to the tremolo,
which makes it a most unusual solo
voice. Its power places it naturally in
the solo division.

The 32-ft. bombarde in this organ is
our sixtieth. This stop as made and
voiced was first incorporated in the
organ at the College of the City of
New York. It is the last word in a
pedal bass foundation.

This organ is an organ builder's
creation. It was developed, criticized,
built and set up by organ builders ex-
clusively. The original scheme was
modified from time to time to get the
benefit of our research.

Inasmuch as the mutation ranks and
all the upper work are independent
ranks, we had something to say about
how they should be scaled and voiced.
We will, accordingly, get a *character*
and sound of many voices not possible
with octave couplers. Perhaps I don't
know how to voice an octave coupler!
Of one thing I am certain: I am look-
ing for one of the finest ensembles in
the world, *with no octave couplers*.

I have given considerable thought to
the question of why some evidently
sincere men prefer the Will I Nil I
or octave coupler ensemble as against
the ensemble of pipes. I have formed
the honest conclusion that they have
no ears.

ERNEST M. SKINNER.

Special Music at Grand Rapids.

On the afternoons of the six Sun-
days of Lent special musical services
have been given at St. Mark's Pro-
cathedral, Grand Rapids, Mich., por-
traying the church seasons of the year
in music. The first of these Sundays,
Feb. 26, Advent music was given.
Among the selections were: "Cometh
Earth's Latest Hour," by Horatio
Parker; "Lovely Appear," Gounod;
"The King Shall Come," Webbe. The
choir was aided in the service by a
quartet of soloists. On the afternoon
of March 4 another service was given,
with selections from the music of
Christmas and Epiphany. These ser-
vices are the result of a special effort
on the part of Harold Tower and the
choir.

Van Dusen Pupils' Program.

In a recital under the auspices of
the American Conservatory of Music
at Kimball Hall, Chicago, on the after-
noon of March 3, advanced pupils of
Frank Van Dusen appeared as per-
formers. Florence Campbell played
Hollins' Concert Overture in C major,
Harold Cobb played the Intermezzo
from Barnes' Second Suite and
Sowerby's "Comes Autumn Time,"
Marcellin Leverenz interpreted Cesar
Franck's "Piece Heroique" and Ralph
Peterson played Bonnet's Concert
Variations, with Ethel Payne Muenzer
at the piano.



Anne Shriber, N. Y.

"Let's Go To Dor- othy's Church Next Sunday. They Have A Wonderful Organ There."

FEW realize the extent to which the radio and symphony orchestras in
moving picture theatres have educated the public to an appreciation of
good music. Theatres which try to cut down on expenses by employing
cheaper musicians notice a sharp decline in attendance though their other
attractions are of as good a quality as ever.

Ministers with their ear to the ground have sensed this and realize that
next to themselves, one of the strongest inducements they can use to increase
attendance is a fine organ.

How true this is let those churches tell which have Hall Organs. It is
one of the finest of testimonials to the exquisitely sweet, powerful, churchly
tones of these superb instruments that such churches show consistently better
attendance records. And it is admitted by everyone concerned that the
glorious tones of the Hall Organ are one reason for this encouraging
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HALL ORGANS

Catholic Church Music

By ARTHUR C. BECKER

Why not a greater use of the organ as a solo instrument in our churches? Aside from a little "preluding" until the priest comes to the altar, and a so-called march after services, the organ as a means of expression in itself is dead. It seems a shame that with many beautifully-toned instruments in our churches so little time is given by the organist to the cultivation and projection of the organ. The type of so-called organ solos one hears in a majority of churches is an abomination. It seems to the writer that often the organist is using piano music and just thumping out some kind of bass, generally the wrong note, on the pedals. When the organ is adequate and the organist is inspired to give his best for the stimulation of prayer and devotion for the service that is to follow, much good results from a careful selection and adequate preparation of an organ number—something of a quiet devotional nature, inciting the same feeling in the hearts of the congregation.

The completion of the service should not be a signal for a grand march to usher the people out of church. This is not to be a parade in which everyone must keep step; it is the quiet dispersing of the faithful, their hearts and minds filled with the sacred mysteries they have just witnessed, and the music from the organ should be of like kind—something of dignity and impressiveness, a number to exalt the feelings of the people, not a toe tickler.

Except for a few men in widely-separated parts of the country, one seldom hears of a recital being given in a Catholic church. Why is this? I will admit that it takes a little energy on the part of the organist to prepare a worthwhile program, and there is not the inducement of extra remuneration, but to offset this there is the good it can do in exciting interest in and appreciation for legitimate, serious organ playing, of which we hear so little, and it also helps to give the recitalist a reputation in his community that nothing else he may do can quite equal.

Some pastors frown on the organ recital, I am told. Probably they have reason to do so, knowing just about the type of music that would be offered, but the writer has always had the hearty co-operation of the clergy at his church, and regularly gives recitals and finds each time the audience is just a little larger than at the preceding one, and those who come find repose in listening to the numbers offered.

Much interesting new music has come to the attention of this department within the last month. Among worthwhile compositions is a new mass by the well-known and prolific writer of church music, Eduardo Marzo. The title is "Mass in Honor of St. Therese," and it is written in the conventional manner and with much lyric beauty. It is unlike many of the new masses, which stress polyphony to the detriment of melody. This mass is first of all one that has most agreeable melody throughout and is easy to sing. It is published by the Oliver Ditson Company.

Mass in F by William Edwin Ashmall and published by McLaughlin & Reilly, according to the publishers has been sung by over twenty cathedral choirs. Cathedral choirs are supposed to set the pace in matters musical for the regular parish choir; therefore I question the judgment of these twenty cathedrals who use it, as the mass, aside from some pretty tunes, hardly warrants such popularity. It is comparatively easy to sing.

The direct antithesis of the above work is a "Mass in Honor of Christ the King," by the Rev. V. G. Predmore, and also published by McLaughlin & Reilly. This mass is built on a cantus firmus taken from the Gregorian "Jesu Redemptor Omnium." This mass is polyphonic in character and contains some interesting canonic passages. There is no Credo, the Gregorian Credo being suggested to take the place of the one omitted.

Another interesting composition is a Mass in F written by Grant-Schaefer and published by the Oliver Ditson Company. This is much like the one by Marzo in that it is filled with lovely melody and written in a conventional manner, but at all times preserves a dignity in keeping with the text. It can be learned very easily.

A splendid mass for three-part chorus, soprano, tenor and bass, is "Missa Gaudens," by Martin Dumler, published by J. Fischer & Bro. It is splendid for choirs composed of men and boys, and should prove very successful as the soprano part for the most part lies in just the right medium for the head tones of boys to be most effective. Among the outstanding beauties of this mass are the modulatory passages one finds, which add much color to the work.

Two antiphons of the "Blessed Virgin Mary," "Ave Regina Coelorum" and "Regina Coeli," are valuable compositions in the motet form. Both antiphons are by the Rev. G. V. Predmore and are published by McLaughlin & Reilly. The "Ave Regina" is for four mixed voices and is of a quiet, devotional nature, while the "Regina Coeli," written for five voices, a capella, rings with the joy of Easter time. The contrasting section, "Ora pro nobis," intensifies the succeeding material with its repeated "Alleluia!" A very serviceable motet, especially at this time of the ecclesiastical year.

Harris Chorus at Grantwood, N. J. St. Paul's Choristers of Brooklyn, under the direction of Ralph A. Harris, gave a benefit concert at Grantwood, N. J., March 16. The performance, which was in aid of the new Trinity Church in Grantwood, was given in the auditorium of the Cliffside Park High School under excellent acoustic conditions and was well received by an audience which packed the house. A distinctive feature of the evening was the work of the soprano choristers and soloists. The performance throughout was characterized by excellent tonal quality and fine interpretation. The whole chorus responded well to the conducting, which was of an orderly variety, practical, without being ostentatious. The result was a musical interpretation which produced effects that were sound and without trickery. The program was varied, containing ancient and modern ecclesiastical music, negro spirituals and oratorio excerpts, with considerable opportunity for solo work. Both soloists and chorus seemed most at home in ecclesiastical music. On the other hand, Carl Whistler was excellent in del'Aqua's "Villanelle."

A. G. M.

A new master school of music to be known as La Scuola Del Concerto has been founded by Rita V. Vose of New York, it is announced, to aid Americans and students from other countries who wish to study abroad. The school will hold summer sessions on a private estate in Rome for eight weeks from July to September. Edgar Varese, founder and president of the International Composers' Guild, will conduct the course in composition. Maestro Renzi will conduct the organ classes.

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Reflections of an American Tourist

By CARLETON H. BULLIS,
A. M., A. A. G. O.

Fourth Article. Organ Playing in Great Britain.

With my tour through England and into Scotland coming late in the spring of last year, I probably missed hearing many impressive musical events of the earlier months. May and June, however, are not too late, for the musical season does not come to a close as early as in America. Regular weekly recitals in various churches, dedicatory programs, grand opera, choral concerts, all bespeak an active musical season. At town halls I was disappointed at not hearing recitals for one reason or another—a gardening exhibition at the Birmingham Town Hall, sessions of the Assizes at Liverpool, organ repairing or some other matter interfered with the regular schedules of weekly recitals at the places visited. I was able to hear many organists, however, through attending numerous church services, regular recitals in churches and several special recitals. Several performers I heard privately, through their good offices in displaying the instruments at their disposal. By these various means I obtained what I hope is an adequate impression of organ playing in Britain.

TYPES OF PERFORMERS.

As to kinds of performers, I found about the same general types we find in America—from the true artist to the hokum organist, and from the mechanical technician to the interpretative performer. As for stodginess versus artistic alertness, there appeared to be about the same representation of each as we have in America.

I found the musical artist, whose taste prompted him to create interpretations with well-poised rhythms, with expressive rubato, with sensitive shadings through the discreet use of the expression pedals, with interesting contrasts of registration and with variety in touch. I heard many of these.

Then I encountered a few of the type whose claim to attention lies in facility and precision. This species usually is lacking in qualities of sentiment, and probably is much under certain aspects of French influence. I recall hearing two recitals by an organist of this type, a very speedy and accurate technician, who has the reputation among his colleagues of being one of their coldest performers. This reputation, it appeared to me, would coincide with the American viewpoint on such matters. This performer's playing of the first movement of Widor's Sixth was the most brilliant, scintillating and hair-raising interpretation of this piece that I have ever heard anywhere. His treatment of this favorite tour de force of organists seemed exactly adapted to his temperament and mode of playing. While he was positively convincing in this style of music, his interpretations of other types were dreary and meaningless.

I also heard a few tremolo artists, some of whom should please any average theater manager, both by the incessant wobbling of the wind supply and by the twiddle-dee-dee pieces played. These, I'll explain, were heard in churches—but only in a few of the nonconformist ones. Then I shudder at the recollection of another performer, whose name is known to Americans, who essayed to open a "divine service" with a popular march from a second-class opera by a certain first-class composer, this opera excerpt being so badly scrambled in rhythm and other things that I finally had to run for outside air before the final cadence was reached.

Well, we have all these types in America also. There is much in common in several respects between the musicians of the two countries.

A FEW NOTABLES.

Although I choose to avoid a review of programs and personalities, a few specific situations I believe are worth

mentioning. I shall summarize these briefly.

Harold Darke, at St. Michael's, Cornhill, London, gives an hour of organ music every Monday at 1 o'clock. The church being in a business neighborhood, near the Bank of London, the audience consists largely of business men who drop in for as much of the program as their time permits. An opportunity such as Dr. Darke offers enables many men to gain inspiration during this period of seclusion from the activities of the day. A brief prayer is included in this hour of meditation. One hymn is sung about midway in the program, and the large assembly, practically all men, sings heartily. I enjoyed the first visit so well that I returned for another of these programs. Dr. Darke plays convincingly and chooses a delightfully varied program.

W. G. Alcock is apparently very happy at his old Willis in the cathedral at Salisbury. At a recital which I was fortunate enough to attend his playing showed both facility and feeling, with fine use of swells, and with splendid rhythmic qualities. His contrasts in registration were most effective. One of the numbers on this program—Prelude and "Angel's Farewell," from Elgar's "Gerontius"—was so well interpreted that it brought tears to many eyes. It was one of the sublime moments of my entire trip. Dr. Alcock, in this recital, showed himself to be an artist in many ways. I heard him again on another instrument, but with the change of environment and an unfamiliar instrument, though he played accurately, his true art qualities were not in evidence. I am sorry that my itinerary did not enable me to attend a Sunday morning service at Salisbury Cathedral, for Alcock has the reputation of playing the most effective cathedral service.

H. F. Ellingford, town organist for Liverpool, where he plays regularly in recital at St. George's Hall, is another figure in the English organ playing field. His name is already becoming familiar to Americans through his published work on transcribing organ arrangements from orchestral scores, and through several of his own transcriptions which are being published in America. Among other interesting interpretations I heard him give a dashing performance of Widor's Toccata.

Harry Goss Custard, another of the stellar lights of Liverpool, organist at the cathedral, I did not hear in recital, but only in a vespers service. His playing in an improvisation was poised and authoritative, rising to a magnificent climax which resounded through the space of this unique building.

SERVICE PLAYING.

British organists evidently can show us Americans a few things about accompanying the hymns. Perhaps, due to the fact that British audiences are willing to sing, their organists have more opportunity, or more incentive, to accompany the hymn singing. American organists, it seems, have acquired an attitude that they must "lead off" on the hymns—in other words, bolster up an indolent congregation either by trying to put some "pep" into the music or by proceeding to flood the sanctuary with such a widespread noise that the timid need not be afraid to raise their voices here and there. Now, of course, we have many, many exceptions to this condition in America, but the percentage of fine singing congregations is certainly small. In Great Britain the percentage is very much larger, and the congregational singing is decidedly better, both as to amount and as to character. This means a different attitude which the British organist can take. Instead of helping to raise a racket he can begin to think of accompanying.

I heard many instances of effective and inspiring hymn accompanying, both in liturgical and non-liturgical services, and both in large and small places. I mention only a few—those which impressed me as being unique. One was that of Allan Brown at the City Temple, London, who, with the backing of a splendid mixed choir, was free to indulge in some coloristic effects, both in registrations and in harmonic treatment. Another was Alfred Hollins at St. George's Free Church in Edinburgh, who has trained his congregation to sing their parts in har-

mony or unison, regardless of what rhythmic, melodic or harmonic independence his accompaniments may take by way of enhancing the meaning of the text. If he so desires he can play a chord and keep silent for part of a hymn without in the least disconcerting his congregation. Bairstow also did some fine hymn playing at York Minster.

A favorite device of British organists is to play some one stanza with melody in the pedals, the manual parts being in detached chords following an independent rhythm. During the processions in some of the larger cathedrals, when the choir gets too far from the organ, it is the custom to start the choir on each stanza with a chord, letting the hymn be sung unaccompanied, and then to resume playing on the cadence, continuing with a long, elaborate interlude.

RECITAL PROGRAMS.

Programs of organ music are as much hackneyed in England as they are in America. Much the same menu is offered the hungry music-lovers—the same musical roast beef, etc. I had hoped to hear much that was new and refreshing to me, but instead I encountered, in a large measure, the regular menu which is acknowledged as proper in America. The erudite and would-be erudite dare not offer a program to a public assembly of music-lovers, be they sophisticated or the opposite, without a Toccata and Fugue in D minor or some other key, or a similar old stand-by from the same source, as the opening number on the program. Of course I found exceptions, with quieter numbers of the aforesaid polyphonist placed elsewhere in the programs.

Then we find C. M. Widor, Vierne & Co. frequently represented, which probably is well-merited, but why so insistently and with the ever-familiar pieces?

I believe that I should explain my own viewpoint at the time. As a traveler in strange parts I was eager for something distinctive—something new to me, and preferably native. To have found a slightly different manner of presentation, a different style of performance, different pieces, or less familiar pieces, would have been relished. As it was, I found myself able to judge things on a more or less familiar basis.

Of less hackneyed pieces I was pleased to have heard a bit of Handel and some of Mendelssohn, of Merkel and Rheinberger, of Guilmant—heroes of the past. There is still enough music in their compositions to make them deserving of a hearing—occasionally.

My major desire—that of hearing something British—did not go completely unsatisfied. I did hear a few pieces by native composers, and enjoyed them for their buoyant rhythmic make-up and appealing melodic features. These were listened to with gratitude. Thrown into the programs as incidental numbers, these home-grown contributions served as much in the cause of art as did the more reputed and pretentious continental products.

Why do English organists require so much alien material for their programs? Do English composers fail to reach the heights of sublime inspiration that continental composers are alleged to be able to reach? I don't know—I am merely asking. Or is it that English organists won't buy the products of their countrymen, thus obliging the publishing houses to curtail the output of native works? Whatever the reason, my impression was that the situation is much akin to that in America, with the organists using the least significant of native publications to fill out an otherwise tiresome reiteration of certain German and French staple products.

I had known of some deserving, though not especially heavy or dry, compositions by British composers. I had heard of a relative isolation of English musicians. Therefore I expected to hear British organists play British music, and it was British music that I was in a mood to listen to, just as I was in the mood to observe British architecture, both ancient and modern, British traditions in religious services, British manners on the stage, and the like. I wanted British music.

Not hearing enough of it played, I went to the music publishing houses and tried to have my feast visually.

It would seem to me that with the inducements for public performance at so many public halls, English composers would be prompted to write organ music of a concert type which should excel, in some respects at least, the droolings of certain continental composers steeped in Gregorianisms and polyphony. My inspection of available British publications leads me to believe that many brilliant and attractive pieces of the concert overture type have been written. They have rhythmic vitality, appealing melodic lines, and not so much texture as to be hard to listen to. Perhaps they are so influenced by a Mendelssohnian idiom as to be ranked as *passé* during these times. At any rate, of the larger forms of concert organ music by British composers I did not hear a single piece. I think they are worth hearing—that is, if anything I did hear was worth hearing. Why the neglect of native products?

[The subject of Mr. Bullis' next article will be "Choirs and Choral Music in Great Britain."]

Replies to Henry Willis.

Cleveland, Ohio, March 5.—Editor of The Diapason: In noting contents of Mr. Willis' letter, I am glad to be corrected on several matters. That of the Willis tilting-tablets was an omission on my part. The register adding and subtracting device in the Liverpool Cathedral organ must have moved the stops with such little ado that I failed to notice this feature, so absorbed was my attention in Mr. Goss Custard's demonstration of the two pedals while he held chords. The idea of moving the knobs makes the device appealing to me. I wish Mr. Goss Custard could be persuaded to express himself on the relative merits of the balanced crescendo pedal and of his device, stating if both could be of utility in the same console.

I had a letter of introduction for Mr. Willis, and am sorry that I did not meet him and have a talk with him, my visits to the factory having occurred while he was away. I should have valued firsthand expressions of his views. My statement with reference to his attitude on electric actions came from so near headquarters that I assumed it was reasonably correct. I am glad to revise it.

In regard to consoles, I must have been unfortunate in not seeing more detached consoles, for I presume there were others than what I came across. Among the many instruments seen—mostly important ones, both old and new, the number of detached consoles appeared as being strikingly at a low percentage. I might add now that I did see crops of detached consoles in process of construction in three or four London factories, the Willis plant included, which indicates that at some time in the future the detached console will be as prevalent at it is in America, rather than the exceptional thing it appeared to be.

As regards the console placement at Liverpool, I presumed that the organist or perhaps the architect dictated the balcony location. There seemed to be no mechanical reason why the builders should insist on having it particularly where it was put. Not being of the very newest Willis type, as Mr. Willis assures us, a location with the choristers perhaps would not have been valuable, for with such high stop panels the organist would find himself boxed in anyway. I did not discuss this matter with Mr. Goss Custard, but certainly observed that he was obliged to contort in viewing activities below, which maneuvers may be entirely to his preference. But if he ever develops neuritis in his neck, shoulders, or back, he may find it to his comfort to have an osteopath on regular duty. (Dear Mr. Goss Custard, there is a good osteopath, of American training, located not far from your Canning street, but I think that the price of a guinea a treatment, the usual fee in England, is terrible.)

Mr. Willis says "artistic feeling" is firmly against total enclosure, etc. In these days of philosophical discussions, would that two opponents debate on the suitability of the word "artistic" in aforementioned sentence!

CARLETON BULLIS.

Programs of Current Organ Recitals

Warren D. Allen, Stanford University, Cal.—Mr. Allen has played the following programs among others in the winter quarter recitals at the Memorial Church of Stanford University:

Feb. 19—Prelude to "Lohengrin," Wagner; Minuet in C, from "Jupiter" Symphony, Mozart; "Recit de tierce en taille," de Grigny; Lullaby, Brahms; Suite in B minor, Ernest Douglas.

Feb. 21—Bourree in Ancient Style, Wallace A. Sabin; "Afterglow," Frederic Groton; "Song of the Mesa," Homer Grunn; "Old Dance," Frank H. Colby; "Evening Shadows," Bertha Weber; "Vermeland," Howard H. Hanson; Pastoral, Wintter Watts; "A Joyous March," Leo Sowerby.

Feb. 23—Compositions by George Frederick Handel: Concerto in D minor, No. 10; Largo from "Xerxes"; Capriccio in F (arranged by Karg-Elert); Sinfonia from "Saul."

Feb. 25—"Suite Arabesque," F. W. Holloway; "A Rose Garden of Samarkand," R. S. Stoughton; "Hymn to the Sun," Rimsky-Korsakoff; "In the Steppes of Central Asia" and Cantilene and Finale to Act 1, "Prince Igor," Borodin.

March 1—Compositions by Johann Sebastian Bach: Short Fugue in G major; Air from the Suite in D; "Rejoice Now, All Ye Christian Men"; Arioso in A major; Choral Prelude, "In Thee Is Gladness"; Passacaglia and Fugue in C minor.

March 6—Modern English Organ Music: "Legend," W. G. Alcock; Hymn Prelude, "London New," C. Charlton Palmer; Evening Song, E. C. Baird; "Serenade Pour Serieuse," Harry Farjeon; Cradle Song, Harvey Grace; Fantasia on "The King of Love My Shepherd Is," Frederic H. Wood.

Miss Charlotte Klein, Washington, D. C.—Miss Klein played the following program at the residence of Dr. and Mrs. W. Duncan McKim Saturday, Feb. 18: Choral in B minor, Franck; Gavotte in F, Wesley; "Song of the Chrysanthemum," "Caprice Heroique" and Reverie, Bonnet; Caprice ("The Brook"), Dethier; Prelude and Fugue in A minor, Bach; "The Bells of St. Anne de Beaupre," Russell; Sketch, Sturges; Choral, "Now Thank We All Our God," Karg-Elert; "Ave Maria" (from "Cathedral Windows"), Karg-Elert; "Grand Choeur Dialogue," Gigout.

At the Church of the Epiphany, Washington, a Lenten recital was given by Miss Klein Tuesday, March 6. The following was the program: Choral in B minor, Cesar Franck; Gavotte in F, Wesley; Passacaglia and Fugue in C minor, Bach; Fantasia in F sharp (MS.), Frank L. Sealy (dedicated to Charlotte Klein); "Ave Maria," Karg-Elert; Choral, "Now Thank We All Our God," Karg-Elert; "Song of the Chrysanthemum," Bonnet; "Suite Latine" ("Lauda Sion"), Widor; "Memory" (MS.), Moncrieff; "Grand Choeur Dialogue," Gigout.

Alfred Brinkler, F. A. G. O., A. R. C. O., Portland, Maine.—Mr. Brinkler, organist and choirmaster of St. Luke's Cathedral, gave a recital Jan. 22 at the Bowdoin College chapel, playing the following program: Largo e Maestoso and Allegro from Sonata in C minor, Beethoven; Fugue from Sonata, Op. 119, Rheinberger; Fountain Reverie, Fletcher; Scherzo, Macfarlane; "Where Dusk Gathers Deep," Stebbins; Gavotte from "Mignon," Thomas; Viennese Refrain, transcribed by Lemare; "Suite Gothique," Boellmann.

Gordon Balch Nevin, Johnstown, Pa.—Mr. Nevin gave a recital on the four-manual Hall organ at the United Presbyterian Church of New Wilmington, Pa., March 5 in the Westminster College artists' course. His selections were: "Marche Triomphale," Ferrata; "Fleur-ette," Herbert; "The Little Bells of Our Lady of Lourdes" and "Vesper Processional," Harvey B. Gaul; Five Pieces from "Water Music," Handel; "Silver Clouds," Gordon Balch Nevin; "Song of Sorrow," Nevin; "Liebestod," from "Tristan and Isolde," Wagner; Toccata, "Thou Art the Rock," Mulet.

Harry A. Sykes, F. A. G. O., Lancaster, Pa.—Mr. Sykes appeared before an audience of 1,000 people when he gave a recital on the Sprecher memorial organ in Trinity Lutheran Church Sunday afternoon, Feb. 19. The program was as follows: "Grand Choeur Dialogue," Gigout; Adagio from Symphony in D, Haydn; "The Harmonious Blacksmith," Handel; "Storm King" Symphony (Allegro Maestoso and Scherzo), Dickinson; Andante Cantabile (from Quartet for Strings), Tschalkowsky; "Flat Lux," Dubois; "To a Wild Rose," MacDowell; Grand March ("Tannhäuser"), Wagner.

Lillian Arkell Rixford, Cincinnati, Ohio.—Mrs. Rixford is giving a series of twelve noon recitals Thursdays with a steadily increasing attendance at the Old First Presbyterian Church. Among the offer-

ings have been the following:

Feb. 16—Processional to a Solemn Mass, Whiting; "The Virgin's Prayer," Massenet; Serenade, Taft; Canzonet in B flat, Elliott; "Prayer," Stark; Scherzo in D minor, Faulkes.

Feb. 23—Solemn Processional, "Adoro Te," Wely; Prelude in D minor, Clerambault; Melody in C, West; Rustic Dance (from Pastoral Suite), Demarest; "Pilgrims' Chorus," Wagner.

March 1—Prelude in E, Karganoff; Andante from First Sonata, Borowski; Meditation, Gretchaninoff; Impromptu, Kezyzanowski; Russian March, Schminke.

March 3—All-American program: "Sancta Maria," Whiting; Adagio and Scherzo from Sonata in E flat, Buck; "A Twilight Picture," Shelley; Cradle Song, Dickinson; Adagio and Scherzo from Sonata in E minor, Rogers.

J. Herbert Springer, Hanover, Pa.—In a Lenten recital March 1 at St. Matthew's Lutheran Church Mr. Springer played as follows: Second Sonata for Organ, Mendelssohn; Allegro vivace, Aria and Allegro maestoso, from "Water Music," Handel; Meditation-Elegy, Borowski; "Romance sans Paroles," Bonnet; "Caprice Heroique," Bonnet.

Mr. Springer gave a recital at St. Stephen's Church, Harrisburg, Feb. 25, playing these compositions: First Sonata, Borowski; Rhapsodie on a Breton Melody, Saint-Saens; "Carillon," DeLamar; Aria (Tenth Concerto), Handel; Fugue in E flat ("St. Ann"), Bach.

Arnold Dann, Asheville, N. C.—Mr. Dann has played the following programs among others at the Grove Park Inn:

Feb. 12—Cuckoo and Nightingale Concerto, Handel; "In Venice," Sellars; Andante Cantabile from Fifth Symphony, Tschalkowsky; Barcarolle from "The Tales of Hoffman," Offenbach; "Song of Triumph," Turner; Meditation, Shand; "In Fancy Free," Manney; "Vesper Bells," Lemare; "Song of India," Rimsky-Korsakoff; "Marche Militaire," A. L. Barnes.

Feb. 19—Grand March from "Aida," Verdi; "The Rosary," Nevin; Prelude in the Style of Wagner, Karg-Elert; Serenade, Schubert; "Poet and Peasant" Overture, Suppe; "To the Evening Star" ("Tannhäuser"), Wagner; Scherzo from Fourth Symphony, Widor; Humoresque, Dvorak; "Evening Chimes," Lemare; Tone Poem, "Finlandia," Sibelius.

Feb. 26—Overture to "Zampa," Herold; "Cradle Song and Curfew," Peele; Andante from Symphony in D, Haydn; "To a Wild Rose," MacDowell; Toccata and Fugue in D minor, Bach; "Ancient Mariner," Traditional; "Ave Maria," Schubert; March from "Faust," Gounod; Andantino in D flat, Lemare; Toccata from Fifth Symphony, Widor.

March 11—"Fantasie Dialogue," Boellmann; Romance in D flat, Lemare; Prelude to Act 3, "Lohengrin," Wagner; "Hymn of Seraphs," Guilman; Spring Song, Hollins; "In Moonlight," Kinder; "Song of Triumph," Turner; "Salut d'Amour," Elgar; "Absent," Metcalf; A Southern Fantasy, Hawke.

George H. Fairclough, F. A. G. O., St. Paul, Minn.—Recent programs at the University of Minnesota were:

Feb. 28—Fifth Sonata, Guilman; Canzona, Wheelton; Fugue in G minor (The Great), Bach; Prelude to "Lohengrin," Wagner; Introduction to Act 3, "Lohengrin," Wagner; "Ave Maria," Henselt; "An Indian Legend," Baron; "Marche Slay," Tschalkowsky.

March 6—Persian Suite, Stoughton; Romance in E flat, Rubinstein; Prelude and Fugue (violin fugue) in D minor, Bach; "The Last Hope," Gottschalk; March from "Leonore" Symphony, Raff; "In Waning Light," Pallat; Largo, Handel; Meditation ("Thais"), Massenet; Concert Overture in B minor, Rogers.

March 13—Sonata in F minor, Mendelssohn; "On the Coast," Buck; Evening Song, Baird; Toccata and Fugue in D minor, Bach; "The Dancing Doll," Poldini; Adagio Pathetique, Godard; "Within a Chinese Garden," Stoughton; "Forest Murmurs" ("Siegfried"), Wagner; "Finlandia," Sibelius.

Franklin Glynn, Memphis, Tenn.—Mr. Glynn was invited to give the inaugural recital on a three-manual organ built by Henry Pilcher's Sons for the First Methodist Church, South, at Paris, Tenn., and gave the following program on Feb. 7: Allegro Pomposo, Smart; Minuet and Air, Second French Suite, Bach; "The Angelus," Mansfield; "Grand Choeur" No. 2, Hollins; "Song of India," Rimsky-Korsakoff; "Springtime" and "Southern Twilight," Glynn; "Caprice de Concert," Stuart-Archer; Minuet in G, Beethoven; Improvisation on "Old Black Joe"; "Etude de Concert" ("Murmure du Vent"), Sauer; "Marche Militaire," Schubert.

Mr. Glynn gave a recital Feb. 23 on the new three-manual Austin organ at the Converse College School of Music, Spar-

tanburg, S. C., playing the following program: Fantasy on a Welsh Tune ("Ton-y-Botel"), Noble; "Epithalame," Vieme; Prelude in D minor, Clerambault; Fugue on the name B-A-C-H, No. 6, Schumann; Pastoral in E, Franck; Toccata in F, Bach; "Springtime" and "Southern Twilight," Glynn; "Rapsodie Provençal," Messerer; Improvisation on a well-known melody; "Marche Heroique," Watling.

Charles Heinroth, Pittsburgh, Pa.—Dr. Heinroth gave a program of Scandinavian music in connection with his lecture-recital at Carnegie Music Hall on the evening of March 17 and played these works: Overture, "Nachklänge von Ossian," Gade; "Solitude on a Mountain," Ole Bull; "Romance," Svendsen; "Frühlings-Rauschen," Sinding; "Norwegian Bridal Procession," Grieg; "Eroticon," Sjögren; Symphonic Poem, Sibelius; "May Night," Palmgren.

Alexander McCurdy, Jr., Philadelphia, Pa.—Mr. McCurdy gave a series of Saturday afternoon recitals during March at the Second Presbyterian Church. Here were his offerings:

March 3—Coronation March from "Le Prophete," Meyerbeer; "Will o' the Wisp," Nevin; "Liebestraum," Liszt; Prelude and Fugue in E minor, Bach; "Sunrise," from "Burgundy Hours," Jacob; "To the Evening Star," from "Tannhäuser," Wagner; Finale in B flat, Franck.

March 10—"Divertissement," Vieme; Scherzo from Second Symphony, Vieme; "At Evening," Kinder; Vivace from Second Trio-Sonata, Bach; Prelude in C sharp minor, Rachmaninoff; "Legend of the Mountain," from "Seven Pastels from Lake Constance," Karg-Elert; March and Chorus from "Tannhäuser," Wagner.

March 17—Two Choral Preludes: "O How Blessed Faithful Spirits, Are Ye," and "A Rose Breaks into Bloom," Brahms; Sketch in F minor, Schumann; Sketch in D flat, Schumann; "In Summer," Stebbins; Allegro from Sixth Symphony, Widor; "The Angelus," Massenet.

March 24—Fantasia in G minor, Bach; Gavotte from Orchestral Suite, Elgar; "War March of the Priests," Mendelssohn; Prelude to "Lohengrin," Wagner; Bourree in D, Wallace A. Sabin; "Caprice Viennols," Kreisler; Toccata from Fifth Symphony, Widor.

March 31—Funeral March and Song of the Seraphs, Guilman; Good Friday Music from "Parsifal," Wagner; Finale from "Grande Piece Symphonique," Franck; Choral and Prayer from Gothic Suite, Boellmann; Choral Prelude, "O World, I'En Must Leave Thee," Brahms.

Emory L. Gallup, Grand Rapids, Mich.—Mr. Gallup gave the second of a series of four Sunday evening recitals at the Fountain Street Baptist Church Feb. 19. His program included: Second Sonata, Merck; Spring Song, Hollins; "Romance sans Paroles" and "Matin Provençal," Bonnet; Scherzo from Second Symphony, Vieme; Largo from "New World" Symphony, Dvorak; Grand March from "Aida," Verdi; Intermezzo, Dethier; Adagio from Sixth Symphony and Toccata from Fifth Symphony, Widor.

Leo Sowerby, Chicago.—In the second of his recitals at St. James' Episcopal Church, played March 15, Mr. Sowerby was assisted by Lucille Magill, soprano, and the men of St. James' choir. The organ numbers included: Choral in E major, No. 1, Cesar Franck; Choral Preludes, "St. Thomas" and "Eventide," Parry; Three Pieces, "Prelude Solennelle," Musette and Fugue, Ibert; "Priere," Jongen; "Rhythm of Easter," Seth Bingham; "A Liturgy of Hope" (for solo soprano, male choir and organ), Leo Sowerby; Fantasia and Fugue in C minor, Bach; "Angelus du Soir," Bonnet.

Franklyn W. MacAfee, New York City.—Mr. MacAfee gave the following program Feb. 26 at the Greene Avenue Baptist Church, Brooklyn: Caprice, Sturges; "Pygmies," Stoughton; Toccata in F (Fifth Symphony), Widor; "At Evening," Kinder; Rhapsodie on Italian Airs, Yon.

Miles I. A. Martin, F. A. G. O., Waterbury, Conn.—Mr. Martin played the following after the Sunday night services in March at St. John's Church: "Benediction Nuptiale," Hollins; Spinning Song, Rogers; Concert Fantasia, Bird; Prelude and Fugue, C minor, Bach; Norwegian Tone Poems, "To the Rising Sun," "Midnight" and Folk Song, Torjussen; Berceuse, Godard; "Träumerei," Strauss; Toccata, G minor, Matthews; "Sur en Theme Breton," Ropartz; "Soeur Monique," Couperin; "Ave Maria," Bach-Gounod.

Edwin Wilde, F. A. G. O., St. Augustine, Fla.—In a recital Feb. 20 at Trinity Episcopal Church Mr. Wilde played this program: Pastoral Sonata, Op. 88, Rhein-

berger; Elevation (from "Quinze Pieces"), Roussau; Intermezzo, Callaerts; Pastoral, Cesar Franck; "The Minster Bells," Wheelton; Toccata and Fugue in D minor, Bach; "Valse Triste," Sibelius; "Caprice Orientale," Lemare; "The Swan," Saint-Saens; Allegro Cantabile (Fifth Symphony), Widor; "Pomp and Circumstance," Elgar.

Raymond C. Robinson, F. A. G. O., Boston, Mass.—Mr. Robinson was guest organist at Dartmouth College, Hanover, N. H., early in March and gave a recital March 8 before the faculty and students at Rollins Chapel, playing these compositions: Choral Preludes, "In Thee Is Gladness" and "O Man, Bemoan Thy Sin," Bach; "Matthaeus Finales," Bach-Widor; "Songe d'Enfant," and "Romance," Bonnet; Choral in B minor, Franck; "In Tadousac Church," Chadwick; Allegretto (Sonata in E flat minor), Parker; "Wind in the Pine Trees," Clokey; Finale (Symphony 3), Vieme.

In his recent recitals at King's Chapel, Boston, Mondays at noon, Mr. Robinson has presented these offerings:

Feb. 13—"Fantasie Dialogue," Boellmann; "March of the Night Watchman," Bach; "Sicilienne," Bach; "Matthaeus Finales," Bach; Sketch in D flat, Schumann; Allegretto, Parker; "Marche Heroique," Bossi; Berceuse, Dickinson; Finale (Symphony 8), Widor.

Feb. 27—Introduction, Allegro risoluto and Andante sostenuto (Sonata 6), Guilman; "Carillon," Wolstenholme; Choral Prelude, Bach; Toccata in F, Bach; "In a Chinese Garden," Stoughton; "Dreams," Stoughton; "Tu es Petra," Mulet.

March 5—Prelude to "Parsifal," Wagner; "The Calm Valley," Cellier; Toccata, Barle; "Intercession," Bingham; Fugue and Adagio (Sonata 5), Guilman; Scherzo (Symphony 2), Vieme; "Abendlied," Schumann; "Marche Religieuse," Saint-Saens.

E. Arne Hovdesven, Mercersburg, Pa.—In a recital Sunday afternoon, March 4, at Mercersburg Academy Mr. Hovdesven played this program: Prelude and Fugue in C major, Bach; "To a Wild Rose," MacDowell; "Cadiz," Albeniz; "Papillons Noirs," Jepson; Scherzo, Mendelssohn; "Deep River," Negro Spiritual; "Fete Boheme" from "Scenes Pittoresques," Massenet.

Mr. Hovdesven gave a recital on the Kilgen organ in the Catholic Church of St. John at New Brunswick, N. J., Jan. 13, playing: Improvisation (Basso Ostinato e Fughetta), Karg-Elert; Intermezzo, Callaerts; "Ave Maria," Schubert; Arabesque, Debussy; Minuet, Beethoven; Prelude and Fugue in C, Bach; "The Lost Chord," Sullivan; Meditation from "Thais," Massenet; Toccata from Fifth Symphony, Widor.

Ernest H. Sheppard, Waterbury, Conn.—At Trinity Church in Saturday afternoons in Lent, Mr. Sheppard played the following programs:

Feb. 25—Sonata in A minor, Faulkes; Idyll, Harris; "Contemplation," Friml; "Minuetto," Guilman; Romance and Toccata from Suite in F, Driffell.

March 3—Fugue in B minor, Bach; Andante from "Symphony Pathetique," Tschalkowsky; March on a Theme of Handel, Guilman; "The Curfew," Horsman; "Jerusalem, the Golden," Spark; "Marche Pontificale," Lemmens.

March 10—Aria and Allegro from Concerto in D minor, Handel; "By Still Waters" (new), Sheppard; Largo Appassionato, Beethoven; Nocturne in B minor, Foote; Passacaglia from Eighth Sonata, Rheinberger.

March 17—"At Evening," Buck; "Lamentation," Guilman; Toccata in D minor, Nevin; Cantilene, Sheppard; "Legende," Torjussen; "A Cloister Scene," Mason.

March 24—Concert Overture, d'Evry; Andante Cantabile from String Quartet, Tschalkowsky; Solemn March, Noble; Scherzo, Bossi; "The Swan," Saint-Saens; "A Song of Triumph," Turner.

March 31—Prelude and Fugue in C minor, Bach; "Songe d'Enfant," Bonnet; "In Springtime," Kinder; "Finlandia," Sibelius; "Hora Mystica," Bossi; "A Desert Song," Sheppard; Toccata from Fifth Symphony, Widor.

Miss Gladys Hollingsworth, F. A. G. O., San Diego, Cal.—Miss Hollingsworth played the following program as guest organist at Balboa Park on the outdoor organ Feb. 23: Concert Overture in C major, Hollins; Andante espressivo, from Sonata in G, Elgar; "Serenade at Sunset," Meale; "Piece Heroique," Franck; Cantilene (Second Symphony), E. S. Barnes; "Shepherd's Dance," German; Lemare; "Legende," Ernest Douglas; Finale (Fourth Symphony), Widor.

In a Lenten recital at St. Paul's Cathedral, Los Angeles, March 6, she presented these selections: Andante espressivo (Sonata, Op. 28), Elgar; "Piece Heroique," Franck; Intermezzo, Rogers.

NEW YORK:
8 West 40th Street

Programs of Current Organ Recitals

Latham True, Palo Alto, Cal.—Dr. True gave the fifth program in his series of recitals of works by contemporary American organ composers at the Castilleja School, March 11. His selections were from the works of "composers of conservative tendencies" and he played the following: Fantasia and Fugue, Archer Gibson; Adagio Cantabile and "Fanfare d'Orgue," Shelley; "A Springtime Sketch," Brower; "In Tadousac Church," Chadwick; Capriccio from Third Sonata and Chorale from Second Sonata, Rogers.

Kate Elizabeth Fox, F. A. G. O., Dalton, Mass.—In recitals at the First Congregational Church by Mrs. Fox, at the close of vespers services in January and February, she played: Adagio, Sonata, Op. 27, No. 2 ("Moonlight"), Beethoven; "Suite Gothique," Boellmann; "In dulci jubilo," Bach; "Christmas in Sicily," Yon; "Noel," d'Aquin; Allegretto Scherzando ("Cherubs at Play"), Frances McCollin; Finale (from Sonata in D minor), Guilman; "Ave Maria," Schubert; Prelude in E flat, Bach; Largo, Handel; "Sunshine and Shadow," Gale; "Dreams" (Sonata 7), Guilman; Sonata in F minor, Mendelssohn; Pastorale ("To a Wild Rose"), MacDowell; Fugue in E flat major ("St. Ann's"), Bach; Andante Cantabile, Tschalkowsky; Elevation in E, Saint-Saens; Festival Toccata, Fletcher; Caprice, H. A. Matthews; Chorale in A minor, No. 3, Franck; Air for G String, Bach; "Finlandia," Sibelius.

Gounod's "Gallia" and "Fierce Was the Wild Billow," by Noble, were sung by the choir, under the direction of Mrs. Fox, Feb. 26.

Ronald W. Gibson, A. C. C. O., Winnipeg, Man.—Mr. Gibson, assisted by Miss Olive Gibson, soprano, gave a recital at St. John's Cathedral, Sunday evening, March 18, under the auspices of Winnipeg center of the Canadian College of Organists. The organ selections included: Preludio in E flat minor, Rheinberger; Chorale Preludes—"Hark! a Voice Saith, All Are Mortal," Bach; "St. Mary," Charles Wood; Passion Chorale, Brahms, and "How Beautiful Is the Morning Star," Karg-Elert; Toccata Prelude on "Pange Lingua," Bairstow; "Canticum Fidei," Dunhill; Slumber Scene, Elgar-Egerton; "Intercession," Seth Bingham; "The Tumult in the Praetorium," de Meisingre.

George M. Thompson, Greensboro, N. C.—Mr. Thompson gave a program of French music at his twilight recital in the First Baptist Church Sunday, Feb. 19, before an audience of 1,000 people. His selections were: Chorale in A minor, Franck; "Soeur Monique," Couperin; Prelude in F, Clerambault; "Noel," d'Aquin; "Chant Triste" and "Romance sans Paroles," Bonnet; "Minuet Gothique," from "Suite Gothique," Boellmann; "The Swan," Saint-Saens; Caprice, Guilman; "The Girl with the Flaxen Hair" and "Cortege," Debussy; Andante Cantabile, from Fourth Symphony, Widor; "Grand Choeur Dialogue," Gigout.

William H. Barnes, Chicago.—Mr. Barnes played the fifth in a series of recitals Sunday afternoon at the Chamber of Commerce Auditorium in Scranton, Pa., Feb. 26. He was assisted by Miss Ellen M. Fulton, F. A. G. O., at the piano and Marjorie Schadt Scragg, soprano. In the following program: Duos for organ and piano: Romance, Sibelius; "Prayer," Guilman; and "Kammenoi-Ostrow," Rubinstein; organ solos: Prelude to "Lohengrin," Wagner; "Ronde Française," Boellmann; "Beside the Sea," Schubert, and Nocturne, Ferrata; duos for organ and piano: Intermezzo (from "Cavalleria Rusticana"), Mascagni; Pastorale, Guilman, and Minuet, Bizet.

On the same trip East Mr. Barnes also played Feb. 27 at the First Presbyterian Church of Elizabeth, N. J., giving at the same time his lecture on the tonal structure of the organ. His selections included: Suite in F, Corelli; "Legende," Douglas; "Ronde Française," Boellmann; Reverie, Bonnet; Sketch, Schumann; "Beside the Sea," Schubert; Nocturne, Ferrata; Prelude to "Lohengrin," Wagner; Scherzo, Fifth Sonata, Guilman.

John Denues, Baltimore, Md.—Mr. Denues is giving a series of six Monday afternoon Lenten recitals at Grace and St. Peter's Church. His initial program, played Feb. 27, was as follows: Allegro from First Sonata, Borowski; Cantabile, Franck; Canzonetta, Tschalkowsky; Prelude and Fugue in E minor, Bach; "Suite Gothique," Boellmann.

Carl F. Mueller, Montclair, N. J.—Mr. Mueller has played the following programs in his most recent vespers recitals at the Central Presbyterian Church:

Feb. 26—Russian program: Fantasia, Bubeck; Meditation, Bubeck; Nocturne, Borodin; "La Tabatiere a Musique," Liadoff; "Song of the Volga Boatmen," arranged by Nevin; "Kammenoi-Ostrow," Rubinstein; "Marche Slav," Tschalkowsky.

Jan. 22—All-American program: "Meditation a Sainte Clotilde," James; Scherzando ("Dragonflies"), Gillette; Three Mountain Sketches, Clokey; "A Sabbath Melody," Carl F. Mueller; March and Intermezzo (from Suite), Rogers; "In Fairyland," R. Spaulding Stoughton; Berceuse, Dickinson; "Hymn of Glory," Yon.

Humphrey J. Stewart, San Diego, Cal.—In his recital at Balboa Park, on the outdoor organ, Dr. Stewart gave this program March 16: Prelude and Fugue in A minor, Bach; "Romance," Arensky; Prelude, "Lohengrin," Wagner; "Marche Militaire," Schubert; Cradle Song, Kjerulf; Shepherd's Dance, "Henry VIII," German; Overture, "Raymond," Thomas.

Fred Faassen, Zion, Ill.—Mr. Faassen has played the following programs in recitals on the large Shiloh Tabernacle organ:

March 4—March in D major, Guilman; "Chorus of Angels," Clark; Offertoire, Thomas; Solemn Prelude, "Gloria Domini," Noble; "At Evening," d'Evry; Largo, Handel.

March 7—First Movement of Unfinished Symphony, Schubert; "To a Wild Rose," MacDowell; "Romance," MacDowell; Toccata and Fugue in D minor, Bach; "Meditation de Thais," Massenet; Gavotte, Martini; "Romanza," Parker.

March 14—Prelude to "The Deluge," Saint-Saens; "The Question and the Answer," Wolstenholme; Grand Chorus, Salome; "Easter Morning," Baumgartner; Song of the Volga Boatmen, Russian folksong.

Frederic T. Egner, St. Catharines, Ont.—At his Sunday evening recitals in the Welland Avenue United Church Dr. Egner has played:

Feb. 19—Overture to "William Tell," Rossini; "A Desert Song," Sheppard; Gavotte in B flat, Handel; "In Paradisum," Dubois.

Feb. 12—Request numbers: "Kammenoi-Ostrow," Rubinstein; "In a Monastery Garden," Ketelbey; Evensong, Johnston. Feb. 5—"Finlandia," Sibelius; "The Last Hope," Gottschalk; Caprice, Johnston; Triumphant March from "Caractacus," Elgar.

Jan. 29—Concert Fantasia on the tune "Hanover," Le Mare; "Liebestraum," Liszt; Scherzo in G minor, Macfarlane.

Edward G. Mead, Ithaca, N. Y.—Professor Mead's recitals at Cornell University have been marked by these programs among others:

March 2—Allegro Symphonique from Suite in G minor, Truette; "Sonata Tripartite" in C minor ("Romanza"), Nevin; "The Bells of St. Anne de Beaupre," Russell; "Will o' the Wisp" and "To a Wild Rose" (from "Woodland Sketches"), MacDowell; Concert Overture in B minor, Rogers.

March 9—British Composers: Sonata in the Style of Handel, Wolstenholme; Pavane ("The Earl of Salisbury"), Byrd; Andantino in D flat, Lemare; Caprice, Faulkes; "Grand Choeur" in G minor, Hollins.

Daniel R. Philippi, St. Louis, Mo.—Mr. Philippi's recitals Wednesday and Friday noon at Christ Church Cathedral have been broadcast from station WIL. Among his programs have been the following:

March 2—Prelude in B minor, Bach; "The Spinner," Raff; Madrigal, Lemare; Introduction and Finale, "Ninety-fourth Psalm" Sonata, Reubke.

March 7—Gothic Suite, Boellmann; Imperial March, Elgar.

March 9—French composers: Allegro from Sixth Symphony, Widor; Pastorale in A, Guilman; "In Paradisum," Dubois; "The Little Shepherd," Debussy; "Carillon Sortie," Mulet.

March 14—Russian composers: Prelude in C sharp minor, Rachmaninoff; "Une Larme," Moussorgsky; "In the Village" (Caucasian Sketches), Ippolito-Ivanoff; "Danse Arabe," Tschalkowsky; Finale ("Symphonie Pathetique"), Tschalkowsky.

March 16—Toccata in F major, Bach; Chorale Prelude, "A Rose Breaks Into Bloom," Brahms; "Ave Maria," Schubert; Intermezzo (Twelfth Sonata), Rheinberger; Fugue in C major, Buxtehude.

March 21—Prelude in C major, Bach; Spring Song, Macfarlane; "Idylle" and "Melodia," Bossi; March, "Götterdämmerung," Wagner.

March 23—Passacaglia and Fugue, C minor, Bach; Melody, King Hall; "Prayer," Arkadelt-Liszt; Largo (from Pianoforte Sonata, No. 3), Beethoven; Finale ("Symphonie Gothique"), Widor.

March 25—German composers: Chorale Prelude, "All Glory, Laud and Honour," Bach; "Ave Maria," Henselt; Lullaby, Brahms; "The Erl King," Schubert; "St. Francis Assisi to the Birds," Liszt.

Anna Blanche Foster, Redlands, Cal.—Miss Foster played these compositions in a program of organ music at the Congregational Church on the evening of Feb. 23 on the large Austin organ: Toccata

and Fugue in D minor, Bach; "Christmas in Sicily," Yon; First Organ Symphony, Maquaire; "Clair de Lune," Karg-Elert; Reverie, Dickinson; "The Bells of St. Anne de Beaupre," Russell; Finale, First Symphony, Vierne.

Corinne Dargan Brooks, Houston, Tex.—Mrs. Brooks, organist of Trinity Church, has given the following programs in the municipal noonday recitals at Christ Church:

No. 1—"Chant Heroique," Cesar Franck; "Where Wild Judea Stretches Far," Stoughton; "The Nile" (from Egyptian Suite), Stoughton; "A Song of Sunshine," Dickinson; Capriccio, Sibley Pease; "Legend," Cadman; "The Bells of St. Anne de Beaupre," Alexander Russell.

No. 2—"America Triumphant" (from Pilgrim Suite No. 3), Austin Dunn; Negro Spiritual ("Soon I'm Goin' Home"), William Lester; Cantilene, Watling; "Eventide," Shelley; "Ave Maria," Arkadelt; "The Chambered Nautilus" (from Organ Sonata), H. J. Stewart; "Evangeline," Suite, Banks; "Stradella" Overture, Flo-tow.

Claude L. Murphree, Gainesville, Fla.—In his recitals Sunday afternoons at the University of Florida Mr. Murphree has played:

March 4—"Marche Militaire," Schubert; Elegy, Grieg; "Moment Musical," Schubert; Symphony in B minor (Unfinished), Schubert; "By the Firelight," Pallast; Minuet in F sharp minor, Wilkes; "Starlight," Wilkes; popular number of the day, "Diane," Erno Rapee; Mountain Sketches (suite for organ), Clokey.

March 18—"The Swan," Charles A. Stebbins; Fugue in G major, Bach; Spring Song, Hollins; "A Sea Song," "Nautilus," MacDowell; and "By Smoldering Embers," MacDowell; "Just a Memory," Henderson; Symphony No. 5, "From the New World" (Adagio, Allegro molto, Largo and Allegro con fuoco), Dvorak.

James T. Gray, Laurium, Mich.—In his most recent fifteen-minute recitals preceding the evening services at the Hancock Congregational Church Mr. Gray has played: Introduction to "Faust," Gounod; "Bow Moon," Marsh; "Woodland Idyl," Reiff; March from "Tannhäuser," Wagner; Swing Song, Pease; "Devotion," Sage; Sea Song, MacDowell; "Pilgrims' Chorus" ("Tannhäuser"), Wagner; Grand March from "Aida," Verdi; Fantasia in C major, Bach; Pastorale (Second Symphony), Widor; Slumber Song, Nevin; Processional March, Frysinger; Meditation, Banks; "At Dawning," Cadman-Eddy; "Deep River," arranged by Gillette; Berceuse, Harris; "Retrospection," Marshall Lucas; "Vesperale," Scott; "Eventide," Frysinger; Prelude in C major, Ferrari; Berceuse, McCollin; Prelude to "The Blessed Damozel," Debussy; "Echo," Yon.

Harry R. Robinson, Great Falls, Mont.—In a request program at St. John's English Lutheran Church Feb. 26 Mr. Robinson played as follows: "March of the Priests," Mendelssohn; Melodie, Massenet; Serenade, Gounod; Largo from "Xerxes," Handel; "O Star of Eve," Wagner; Commemoration March, Clark.

Marshall Bidwell, Cedar Rapids, Iowa.—In his Tuesday afternoon recital at the First Presbyterian Church March 13 Mr. Bidwell played: Toccata and Fugue in D minor, Bach; Spring Song, Macfarlane; "Liebestraum," Liszt; Overture in E flat, Faulkes; Reverie on a familiar hymn.

Feb. 28 he gave a Wagner program consisting of these selections: March and Chorus from "Tannhäuser"; Prelude to "Parsifal"; Introduction to Act 3 and Bridal Chorus, from "Lohengrin"; "Ride of the Valkyries"; "Dreams."

Lee Seifert Greene, Lawrence, Kan.—Mr. Greene, who played the vespers recital at the University of Kansas auditorium Feb. 19, used these selections: "Pledge Heroique," Franck; Two Chorale Improvisations, Karg-Elert; Spring Song, Hollins; Andante from First Symphony, Vierne; "Song of the Basket Weaver," Russell.

C. Harold Einecke, Quincy, Ill.—In his twenty-fourth hour of organ music at Salem Evangelical Church, Sunday afternoon, Feb. 26, Mr. Einecke had an audience of 400 which heard this program: Chorale in A minor, Cesar Franck; A Southland Song, William Lester; Largo, Handel; Melody in A major, Dawes; "Ave Maria," Bossi; "Clair de Lune," Karg-Elert; "Grand Choeur," Dubois.

Frederick C. Mayer, A. A. G. O., Columbus, Ohio.—In an inaugural recital on the three-manual Möller organ at Trinity English Lutheran Church, Richmond, Ind., Sunday evening, March 18, Mr. Mayer, dean of music at Capital University, played: "Christus Resurrexit," Ravanello; Chorale Prelude, "Ein feste Burg," Bach; Meditation from Suite in G minor, E. E. Truette; "Lament," Carl

McKinley; Toccata and Fugue in D minor, Bach; "Dawn's Enchantment," M. Austin Dunn; "Romance sans Paroles," Saint-Saens; Largo, from Symphony "From the New World," Dvorak; Symphonic Poem, "Finlandia," Sibelius; "The Bells of Aberdovey," H. J. Stewart; Spring Song, Mendelssohn; "Pomp and Circumstance," Elgar.

Hilda J. Palmer, Jersey City, N. J.—Miss Palmer, organist of the Linden Avenue M. E. Church, gave a recital March 10 at the studio of Frank H. Mather in Rutherford, N. J., and presented the following program: Prelude and Fugue in D minor, Bach; Sonata No. 1, Van Eyken; "Ave Maria," Schubert; "Silver Clouds," Nevin; "Serenade at Sunset," Meale; "March Bizarre," Lacey; "Serenade Romantique," Diggle; Cantilene, Demarest; Festival Preludes, 5 and 6, Liebig.

Russell Hancock Miles, Mus. B., Urbana, Ill.—Professor Miles played the following program at the University of Illinois Sunday afternoon recital March 4: Fugue in E minor, Bach; "Colloquy with the Swallows," Bossi; Chorale in A minor, Franck; "Spasalizio," Liszt; "Springtide," Grieg.

Hazel Silcox Woodrow, Mus. B., Urbana, Ill.—Mrs. Woodrow gave the University of Illinois Sunday afternoon recital March 11, playing: Sonata No. 1, in D minor (Largo e maestoso—Allegro), Guilman; "Soeur Monique," Couperin; "Danse des Mirlitons," Tschalkowsky; "Christus Resurrexit," Ravanello; "Cou Grazia," George W. Andrews; "Russian Boatmen's Song on the River Volga," arr. by Eddy; "Variations de Concert," Bonnet.

Helen M. Hewitt, A. A. G. O., Potsdam, N. Y.—Miss Hewitt has given the following programs in her recitals at the Normal Auditorium Sunday afternoons:

Feb. 5—Air from Suite in D, Bach; Canon, Schumann; "Dedication" (from the suite "Through the Looking Glass"), Deems Taylor; Melody in E, Rachmaninoff; "The Squirrel," Weaver; "Marche Slav," Tschalkowsky.

Feb. 26—Chorale and Variations, Mendelssohn; "Benedictus," Reger; "Vermeland," Howard Hanson; "Sportive Fauns," d'Antalfy; Adagio from Sonata in A minor, Mark Andrews; Toccata from Fifth Symphony, Widor.

George H. Clark, Oak Park, Ill.—Mr. Clark has been giving a series of eight Sunday afternoon recitals on the large Casavant organ in Grace Episcopal Church. His March programs and the one to be played April 1 are as follows:

March 4—Scherzo (Fifth Sonata), Guilman; Irish Air from County Derry, arranged by Lemare; "Ronde Française," Boellmann; "Chant de Mal," Jonghen; "Evening Star," Wagner; "Caprice Heroique," Bonnet.

March 11—"Pilgrims' Chorus," Wagner; "A Cloister Scene," Mason; Largo from "New World" Symphony, Dvorak; Woodland Sketches ("To a Wild Rose"), "A Deserted Farm" and "To a Waterlily," MacDowell; Reverie, Bonnet; "Trübsmetz," Schumann; Toccata (Fifth Symphony), Widor.

March 18—"Marche Funebre et Chant Seraphique," Guilman; "Within a Chinese Garden," Stoughton; Toccata and Fugue in D minor, Bach; "Echo," Yon; Intermezzo, Calverts; Finale (First Symphony), Vierne.

March 25—Concert Variations in E minor, Bonnet; "Will o' the Wisp," Nevin; Bourree in G major, Bach; Fountain Reverie, Fletcher; "Ave Maria," Arkadelt; Finale in B flat major (repeated by request), Franck.

April 1—"Hosannah" ("Chorus Magnus"), Dubois; Spring Song, Hollins; Largo, Handel; Allegro Cantabile (Fifth Symphony), Widor; Sonata 1 (first movement), Guilman.

Samuel J. Riegel, Carlsbad, Cal.—Mr. Riegel gave the recital on the outdoor organ at Balboa Park, San Diego, March 8, by invitation of Dr. H. J. Stewart. The program was as follows: "Exaltation," Foerster; Prelude, Prayer and Processional from "Lohengrin," Wagner-Riegel; Nocturne, Schumann; Nocturne, Foote; Fountain Reverie, Fletcher; Christmas Prelude, Easter Postlude, Riegel; Bridal Song from "Ländliche Hochzeit," Goldmark; "Grand Choeur Reconciliation" (requested), Riegel.

Miss Edris Seale, Winnipeg, Man.—Under the auspices of the Winnipeg center of the Canadian College of Organists, Miss Seale gave the following program at Westminster Church on the afternoon of March 11: Toccata and Fugue in D minor, Bach; Three Chorale Preludes—"He Who Lets God Reign Alone," Bach; "I Will Give Thee Farewell," Bach; "By the Waters of Babylon," Karg-Elert; Second Symphony (Chorale and Scherzo), Vierne; "Cortege," Debussy; Chorale in B minor, Franck.

Pittsburgh News Items

By JAMES PHILIP JOHNSTON

Pittsburgh, Pa., March 21.—Attendance at the Sunday afternoon recitals given by Alfred Hamer at Trinity Church during March was most encouraging. The church is in the heart of the downtown business district, and maintains a noonday service during Lent. The possibilities for a recital audience are city-wide, and the mastery and churchly style so evident in Mr. Hamer's playing and choice of program is eminently fitting in this beautiful edifice, which on June 3 will become the cathedral of the Episcopal diocese of Pittsburgh.

A small group of organists made the pilgrimage to St. Stephen's Church, Sewickley, on Tuesday evenings to hear the Lenten recitals by Julian R. Williams, William H. Oetting and Albert Reeves Norton, A. A. G. O.

Audiences of good size, manifesting keen interest, attended the lecture-recitals given by Dr. Charles Heinroth on the Saturday evenings of Lent in Carnegie Music Hall. The Sunday recitals bring a full house and more.

The A. G. O. presented Harold Gleason of the Eastman School of Music, Rochester, at Carnegie Hall Monday, March 19. Not wishing to steal material from the secretary of the chapter, I shall let him give the program, as it occurred after this was written.

The orchestral music to the Passion play entitled "Veronica's Veil," given on Tuesday and Thursday evenings during Lent in St. Michael's Auditorium, South Side, was directed by Valentine Kotlarz, organist and choirmaster at St. Michael's Catholic Church. It was a very effective portrayal of the sacred drama. Sunday afternoon performances were given for children only.

A very high standard of church music is maintained at St. Agnes' Roman Catholic Church by Albin D. McDer-

mott, organist and choirmaster. The organ is a three-manual Austin. There is a double quartet of men in the gallery and a large choir of boys in the sanctuary. On Laetare Sunday, March 18, these liturgical numbers were used: Processional, "Great St. Joseph," by the boys' choir; Introit, Gregorian, male choir; Kyrie (de Angelis), men and boys; Graduale and Tractus, Gregorian, male choir; Credo III, men and boys; Offertory, "Sacris Solemnis," male choir; Sanctus-Benedictus, I. Mitterer (de Angelis), men and boys; Agnus Dei (de Angelis), men and boys; Communion, Gregorian, male choir; Recessional, "To Jesus' Heart All Burning," boys' choir; Finale, "Tu es Petrus," Haller, male choir.

Special Course at White School.

A special summer course has been added to the curriculum of the White Institute of Organ in New York. This course, to be known as the summer master course, is especially designed to meet the needs of out-of-town students who have only a limited time available for study. Intensive use will be made of the screen and projection machine to give the students a thorough knowledge of the requirements of the modern motion-picture theater. This course will be given under Lew White's personal supervision in a series of ten one-hour lessons extending over a period of two to ten weeks, according to the student's convenience. Plans are being made for a number of scholarships, which will enable talented students to take a course at the White Institute at lower cost than is customary. This is in accordance with Mr. White's plan to encourage and aid persons of marked musical ability who are not possessed of the means to develop their talent.

Brinkler at Portland Cathedral.

Alfred Brinkler, F. A. G. O., A. R. C. O., recently returned to St. Luke's Cathedral at Portland, Maine, as organist and choirmaster, succeeding Sydney Webber, who went to All Saints' at Worcester, Mass. Mr. Brinkler is to preside over a new Skinner organ, which is to be installed in the cathedral in the approaching summer.

ARTHUR DAVIS

F. R. C. O., F. A. G. O.

St. Mary's Cathedral
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The committee of another church worked along different lines. They preferred to ignore the references of the competing firms and to investigate, as one member said, "in our own way." The result of the investigation along their own lines was the placing of another large three-manual rebuilding contract with CLARK AND FENTON.

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FOR CHURCH AT NEWARK, N. J.

Kilgen Three-Manual with Ripieno
Ordered by Sacred Heart.

The Church of the Sacred Heart, Newark, N. J., has given to George Kilgen & Son of St. Louis the order for a three-manual organ. The scheme of stops adopted for this instrument is as follows:

GREAT ORGAN.

1. Open Diapason, 16 ft., 85 pipes.
2. First Open Diapason, 8 ft., 61 pipes.
3. Second Open Diapason, 8 ft., 61 notes.
4. Third Open Diapason, 8 ft., 61 pipes.
5. Philomela, 8 ft., 61 pipes.
6. Viol d'Gamba, 8 ft., 61 pipes.
7. Melodia, 8 ft., 85 pipes.
8. Dulciana, 8 ft., 61 notes.
9. Octave, 4 ft., 61 notes.
10. Flute, 4 ft., 61 notes.
11. Quint, 2½ ft., 61 pipes.
12. Octaviane, 2 ft., 61 pipes.
13. Ripieno, 427 pipes.
14. Tuba, 8 ft., 73 pipes.
15. Tuba Clarion, 4 ft., 61 notes.
- Chimes, 25 tubes.

SWELL ORGAN.

16. Bourdon, 16 ft., 97 pipes.
17. Diapason Phonor, 8 ft., 73 pipes.
18. Stopped Diapason, 8 ft., 73 pipes.
- 18A. Lieblich Gedeckt, 8 ft., 73 notes.
19. Viol d'Orchestre, 8 ft., 73 pipes.
20. Voix Celeste, 8 ft., 61 pipes.
21. Salicional, 8 ft., 73 pipes.
22. Aeoline, 8 ft., 73 pipes.
23. Flute d'Amour, 4 ft., 73 notes.
24. Violina, 4 ft., 61 notes.
25. Dolce Cornet, 3 rks., 183 pipes.
26. Flautino, 2 ft., 61 notes.
27. Cornopean, 8 ft., 73 pipes.
28. Oboe, 8 ft., 73 pipes.
29. Vox Humana (large-scaled solo), 8 ft., 73 pipes.

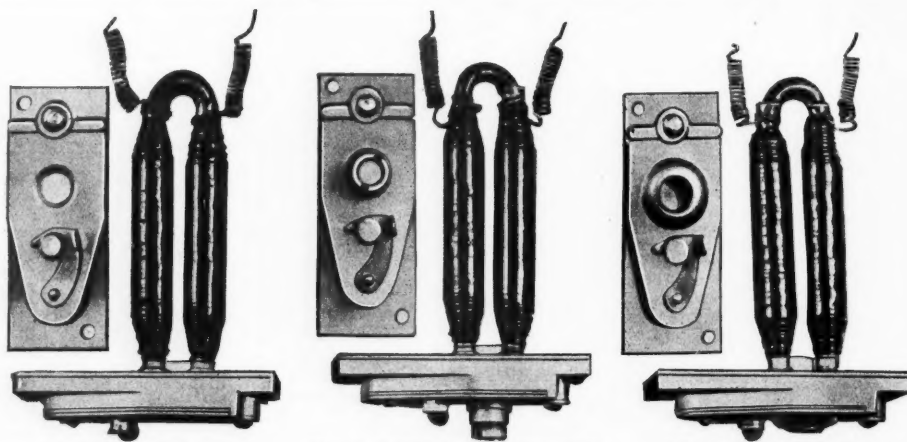
CHOIR ORGAN.

30. Contra Dulciana (Tenor C), 16 ft., 61 notes.
31. Violin Diapason (From No. 1), 8 ft., 73 notes.
32. Melodia (from No. 7), 8 ft., 61 notes.
33. Quintadena (Syn.), 8 ft., 73 notes.
34. Unda Maris, 8 ft., 61 pipes.
35. Dulciana, 8 ft., 73 pipes.
36. Flute, 4 ft., 73 notes.
37. Dulcet, 4 ft., 61 notes.
38. Piccolo, 2 ft., 61 notes.
39. Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.

40. Open Diapason (low octave resultant), 32 ft., 32 notes.
41. Open Diapason, 16 ft., 44 pipes.
42. Second Open Diapason, 16 ft., 32 notes.
43. Violone, 16 ft., 32 notes.
44. Bourdon, 16 ft., 32 notes.
45. Lieblich Gedeckt, 16 ft., 32 notes.
46. Octave, 8 ft., 32 notes.
47. Bass Flute, 8 ft., 32 notes.
48. Dolce Flute, 8 ft., 32 notes.
49. Cello, 8 ft., 32 notes.
50. Tuba Profunda, 16 ft., 32 notes.
51. Open, 8 ft., 32 notes.
52. Tuba, 8 ft., 32 notes.
53. Quint, 10½ ft., 32 notes.

The ripieno in the great is to be like that constructed for St. Patrick's Cathedral, New York, it is provided in the specifications, and will have the same number of pipes—a total of 427.



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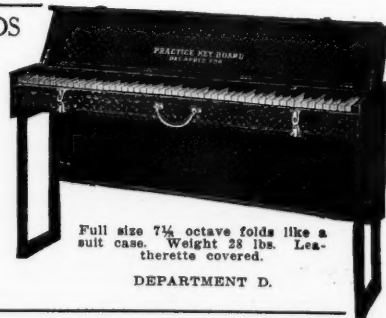
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A three-manual built by M. P. Möller, Inc., for the Memorial Lutheran Church of Harrisburg, Pa., was formally dedicated on March 12 with a recital by J. Herbert Springer of Harrisburg. The beautiful church in which this organ has been installed is described as one of the handsomest edifices in central Pennsylvania. The scheme of stops of the organ is as follows:

GREAT ORGAN.

Open Diapason, 8 ft., 61 pipes.
Gross Flöte, 8 ft., 61 pipes.
Doppel Flöte, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Viol d'Gamba, 8 ft., 73 pipes.
Octave, 4 ft., 61 pipes.
Flute Harmonic, 4 ft., 61 notes.
Tuba, 8 ft., 61 pipes.
Chimes, 20 notes.

SWELL ORGAN.

Bourdon, 16 ft., 97 pipes.
Gedeckt, 8 ft., 73 notes.
Orchestral Flute, 4 ft., 73 notes.
Flute Twelfth, 2 1/2 ft., 61 notes.
Flautina, 2 ft., 61 notes.
Open Diapason, 8 ft., 73 pipes.
Acoline, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Salicet, 4 ft., 61 notes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

English Open Diapason, 8 ft., 73 pipes.
Flute Harmonic, 8 ft., 73 pipes.
Doppel Flöte, 8 ft., 73 notes.
Dulciana, 8 ft., 73 notes.
Viol d'Gamba, 8 ft., 73 notes.
Flauto Traverso, 4 ft., 61 notes.
Clarinet, 8 ft., 61 pipes.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
Open Diapason, 16 ft., 44 pipes.
Bourdon, 16 ft., 44 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Octave, 8 ft., 32 notes.
Flute, 8 ft., 32 notes.
Violoncello, 8 ft., 32 notes.

Swift & Co. Offer to Composers.

The eighth annual competition in composition, under the auspices of the Swift & Co. male chorus, has been announced. A prize of \$100 will be given for the best musical setting of Sir Walter Scott's "Harp of the North, Farewell!" The setting must be for a chorus of men's voices, with piano accompaniment. The rules of the contest say that the composer must be a resident of the United States; that his composition must "sing well," and should be kept within a reasonable vocal compass. Parts may be doubled at pleasure. Compositions must be sent to the conductor of the chorus, D. A. Clippinger, 617 Kimball building, Chicago, on or before Sept. 15. The award will be made Oct. 1.

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Adagio	Beethoven	Festival March	Gounod	Prelude in C Sharp Minor	Chopin
Air	Bach	Funeral March	Rachmaninoff	Prelude (Lohengrin)	Wagner
Air	Giordani	Gavotte in D	Gossec	Pres de la Mer	Arensky
Air (Rinaldo)	Handel	Grand March (Aida)	Verdi	Prize Song	Wagner
Air (Pur Dicesit)	Loti	March (Tannhauser)	Wagner	Quartet (Rigoletto)	Verdi
Andante	Orfeo)	Hallelujah Chorus	Handel	Rameaux, Les (The Palms)	Fauré
Andante	Mendelssohn	Humoreske	Dvorak	Reverie, Op. 9	Strauss
Andante	Tschaiowsky	Hungarian Dance	Brahms	Romance	Rubinstein
Andante Religioso	Thome	Hymn to the Sun	R. Korakow	Romance, Op. 26	Swendsen
Andantino	Franch	Idyl (Evening Rest)	Merkel	Romance Sans Paroles	Fauré
Andantino	Lemarc	Intermezzo	Mascagni	Russian Patrol	Rubinstein
Angels' Serenade	Braga	Kol Nidrei	Hebrew	Salut d'Amour	Elgar
Angelus	Massenet	Largo (Symphony)	Dvorak	Sarabande	Handel
Anitra's Dance	Grieg	Largo (Xerxes)	Handel	Scotch Fom	MacDonnell
As's Death	Massenet	Larme, Un (A Tear)	Drigo	Serenade	Gounod
Ave Maria	Gounod	Lost Chord, The	Sullivan	Serenade	Schubert
Ave Maria	Schubert	Madrigal	Simonetti	Serenade	Wider
Barcarolle	Offenbach	March (Tannhauser)	Wagner	Serenade	Mazkowski
Berceuse	Godard	Marche Celebre	Lachner	Sheherazade	R. Korakow
Berceuse	Schytte	Marche Militaire	Schubert	Sextette (Lucia)	Donizetti
Bridal Chorus	Wagner	Marche Nuptiale	Ganne	Simple Aveu	Thome
Cantilene Nuptiale	Dubois	Melodie Op. 10	Massenet	Song	Tschaiowsky
Cavatina	Raff	Melody in F	Rubinstein	Song of India	R. Korakow
Chants Russes	Lalo	Military Polonaise	Chopin	Souvenir	Drdla
Cinqantaine	Gabriel-Maria	Minuet in G	Beethoven	Spring Song	Mendelssohn
Consolation No. 3	List	Minuet	Mozart	Torchlight March	Clark
Coronation March	Meyerbeer	Miserere	Verdi	Triumphal Entry	Halvorsen
Cradle Song	Hausser	Moment Musical	Schubert	Unfinished Symphony	Schubert
Cradle Song	Iljinsky	My Heart (Samson)	Saint-Saens	Vision	Rhinberger
Cygne, Le	Saint-Saens	Nocturne, Op. 9, No. 4	Chopin	Voix Celeste	Bakiste
Dance of the Hours	Ponchielli	Norwegian Dance	Grieg	Volga Boatman Song	Russian
Dead March (Saul)	Handel	Oriental	Cui	Waltz in A, Op. 39	Brahms
Dervish Chorus	Sebek	Pilgrim Chorus	Wagner	Wedding March	Mendelssohn
Erotik, Op. 43, No. 3	Grieg	Playera, Op. 3	Granados	War March	Mendelssohn
Evening Prayer	Keincke	Poeme	Fibich		
Evening Star	Wagner	Prayer	Humperdinck		
Fanfare, Op. 49	Ascher	Prayer (Octett)	Schubert		

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ORGAN AND PHONOGRAPH

Kansas City, Mo., March 1, 1928.—The Diapason, Chicago. Gentlemen: I have been a reader of The Diapason for several years. Perhaps the most unusual thing about this is I am neither an organist, nor teacher, nor musician in any respect. However, I find a great many interesting things because I have an intense love of organ music and, being of a mechanical mind, I like to follow the specifications in the articles on construction.

The thing I wanted to speak about especially, however, was the article on page 12 of the March Diapason, a conversation between an organist and the shade of J. S. B. This little dialogue between the organist and J. S. B. is very clever. I was especially interested in that part of the dialogue in which the shade of J. S. B. spoke of talking-machine records of some of his works that are to be had in England.

Not being an organist, I am trying to be more or less modest, but I have felt that perhaps my interest in organ records has always been more or less of a disease—you know people can get diseases which are sometimes falsely termed "hobbies." I have practically all the organ records issued by H. M. V. (English Victor Company), also the English Columbia Company, and have been enthusiastic about them. Played on any good phonograph, such as the Columbia Vivatone or Victor Orthophonic, their true-to-life qualities are hardly to be imagined without hearing. To be exact, I have records made in sixteen different churches, music halls and cathedrals, among them being Christ Church of Westminster, Bridge Road, Central Hall, Westminster; Liberal Jewish Synagogue, St. John's Wood; Salisbury Cathedral, Kingsway Hall, Liverpool Cathedral, St. Margaret's, Westminster; Free Trade Hall, Manchester; Brompton Oratory, Westminster Cathedral; Queens Hall and Wesley Chapel, etc. Never having made a visit to England, to have records made from the organs of these wonderful places has been a privilege to me.

For anyone outside of the phonograph industry to have an idea about what records should be introduced to the trade is perhaps the height of egotism; however, I have wondered somewhat about the backwardness of American record companies in introducing organ records. If they can sell 100,000 copies of J. A. Meale's "The

Storm" in England, it seems that a like number could be absorbed in the United States, though the "movie" organ which is found largely throughout this country seems to satisfy the normal desire of the American public for organ music.

Perhaps the day will come when there will be a universal interest in a better class of organ music than there is at the present time. It may be that the lack of knowledge that such music exists is responsible for the indifference to it. It is somewhat difficult to hear good organ music unless you are in the larger cities, and in many of these cities there is a dearth of good organ music.

For those who are interested in having their own organ music in their homes, a suggestion as to how organ records could be secured may be timely. All of my records have been secured from Alfred Imhof, Ltd., of 110 New Oxford street, London, W.C1, England. Of course, on imported records you must pay a 30 per cent duty; however, this does not bring the price of them much higher than that paid for American records.

I understand the New York Band Instrument Company of New York City and the Ryer-Smith Company of Philadelphia are importing a large number of records and ordering them through these people saves quite a bit of trouble in dealing with the customs office, especially if you live in a smaller town. In Kansas City I have no trouble at all in this respect.

A good way to keep in contact with the records after they are issued by the different companies is to subscribe for the Gramophone, 58 Frith street, London W.C1. This magazine criticizes each record, gives the price of it and also has interesting articles on the phonograph. In the United States one may have the Phonograph Monthly, published in Boston. This magazine is very similar to the Gramophone and criticizes each record as it is issued by American companies.

Making organ records available is one way of educating people to appreciate good organ music. It is this thought that prompts this letter.

Very sincerely,
NOBLE D. GILKESON.

H. C. Ferris of the Robert Morton Company passed through Chicago March 8 on his way back to California after a stay in Germany, where he visited the principal organ factories and met the leading organists.

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Lehigh University and Mr. and Mrs. Albert N. Cleaver are sending out invitations to their friends to attend the first complete American performance of Bach's "Art of Fugue." It will be played by J. Fred Wolle on the organ in Packer Memorial Church, Lehigh University, Bethlehem, Pa., on Sunday afternoon, April 15, commencing at 2:30. Guests from New York and Philadelphia will find trains running at convenient hours for their journey to Bethlehem and return to their respective cities. The performance of the work will consume nearly two hours.

Rechlin on Tour in West.

Edward Rechlin, the New York concert organist, whose campaign of presenting the organ in recitals of true spiritual organ music, as found in the works of Bach and contemporaries, has developed into a pronounced success, is engaged for a recital at the University of Kansas, followed by a group of recitals in Kansas and Wisconsin. In connection with this tour he will be a guest of the Rudolph Wurlitzer Company in Buffalo.

For Nashville Conservatory.

M. P. Möller, Inc., has built a three-manual organ for the new Nashville Conservatory of Music, Nashville, Tenn. The instrument will be installed as soon as the building is ready for it in the early fall.

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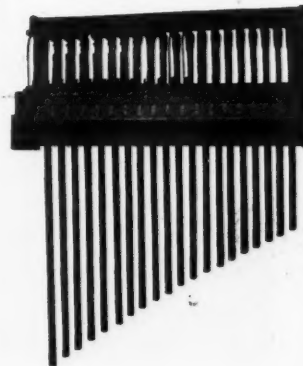
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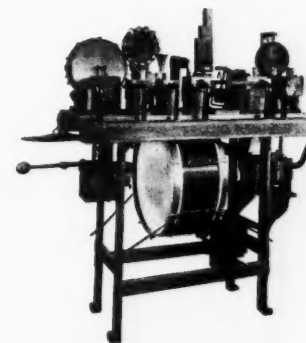
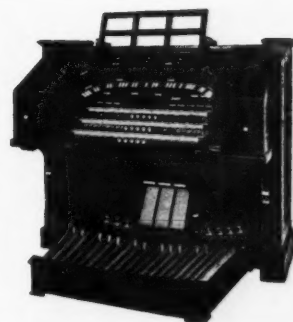
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By WILLIAM LESTER.

"Legend of the Dunes," by Lily Wadhams Moline; "The Walk to Jerusalem," chorale-finale from a church cantata by J. S. Bach, arranged for organ by Frederic H. Griswold; published by Clayton F. Summy Company, Chicago.

The "Legend" by Mrs. Moline is a dramatic, colorful composition, displaying considerable feeling for highly-colored orchestral registration and a fine sense for cumulative climax. The brooding figure with which the piece opens, set for clarinet solo against held strings, is worked over with brilliant effect, to be followed by a contrasting andante movement of a brighter color. The main theme again appears, built out to a sonorous close, with an epilogue of two chords dying out on the echo organ. A very interesting piece, offering opportunities for technical display as well as unusual stop coloring.

The Bach number is a transcription of the chorale-close of the cantata "Jesus nahm zu sich die Zwölfe." In a foreword Mr. Griswold notes: "The title, 'The Walk to Jerusalem,' which does not occur in the original score, is offered here, tentatively, in the hope that it may quicken, in at least some portion of the general public, a realization of the fact that poetic, mystical suggestions abound in the music of Bach. This cantata is based on the portion of the eighteenth chapter of the Gospel according to St. Luke, which contains the following: 'Then He took to Him the twelve and said unto them, Behold we go up to Jerusalem.' Considering the text and the nature of the music there can be little doubt regarding what Bach had in mind when he wrote this beautiful movement, which is placed at the end of the cantata, the point of departure."

The movement is one of those steadily-moving themes beloved by Bach, set over a quaver figure in the left hand, close brother to the better-known Air from the Orchestral Suite. The choral melody occurs in the pedals. The transcriber has done his work well; there has been no attempt to inject any additions or improvements in this music. The suggested registration is simple but adequate. There is a printed error in the first full measure of the pedal part—the second beat should be a quarter-note D instead of two eighth notes (D and C). This will no doubt be corrected in the next edition. The piece is dedicated to Wilhelm Middelschulte.

"Into the Woods My Master Went," by George B. Nevin; "Guide Me, O Thou Gentle Presence," by Arnold Volpe; published by Oliver Ditson Company, Boston.

Two attractive solos for church use. The first has been reviewed in its original form—that of an anthem; it is equally to be commended as a song. It has dignity, sincerity and beauty to recommend it. The Volpe number is more of the usual type, more commonplace in mode and mood; however, it will no doubt give pleasure to the singer and to the congregation. It is far better than most of the songs issued with the church singer as an aim. I suppose it will be futile to ask for better sacred solos while the demand for mediocre material is so steady and evident.

George B. Nevin's cantata, "The Crown of Life," was broadcast over WEAF March 18. It was sung under the auspices of the New York Federation of Churches. The following artists sang the cantata with fine effect: Dicie Howell, soprano; Mary Allen, contralto, Church of the Incarnation; Frederick Vettell, tenor, St. Thomas' Church; Arthur Billings Hunt, baritone and director. Mr. Nevin, the composer, was present and greeted the radio audience.

Sibley G. Pease, Who Achieves Recital Record



On April 1 Sibley G. Pease gives the ninety-eighth program of the weekly series he has been presenting in the Los Angeles Elks' Temple, and so far he has not repeated a number.

These recitals are open to the public and each Sunday the attendance is between 600 and 700. The programs are being broadcast over KNRC, which

has its main studio in the Elks' Temple. The organ is a four-manual Robert-Morton of sixty-one sets of pipes.

Mr. Pease recently was appointed organist and choirmaster of St. James' Episcopal Church on Wilshire boulevard, Los Angeles. For the last seven months he has been giving three programs weekly over the Angelus Temple radio.

WILL GIVE SUMMER COURSE

Riemenschneider to Conduct Master Class at Berea, Ohio.

Announcement is made at Berea, Ohio, that the summer master class for organists which was a pronounced success in 1925 and 1926 will be resumed at Baldwin-Wallace College this season, and will be conducted from June 25 to July 27, under the direction of Albert Riemenschneider. The prospectus of the course says among other things:

"In planning the work for the coming summer, the conservatory has kept in view the progressive organist who feels the need of constant development and inspiration in his work, and who must needs make use of his summer vacation to make these points of contact. The conservatory is confident that it is presenting one of the most interesting, fascinating, practical and instructive opportunities for earnest students of organ music that has ever been offered. The intensive work of private lessons, the courses for the listener who can take notes enough to guide his work for a long period of time, the round-table discussions which help in bringing out the best that is in one, and the playing for each other with the helpful criticism, the association and friendships are some of the benefits of such a course."

Sessions of the class will be held every week on Tuesdays and Fridays from 2 to 4 p. m. At these sessions Mr. Riemenschneider will perform the works outlined on the four-manual Austin organ of seventy-four stops in the auditorium of the conservatory. They will be discussed thoroughly, from the standpoint of interpretation, analysis, registration, etc. A marked advantage for the private lessons is the fact that the organ has two consoles, side by side, giving the same advantage over the ordinary organ instruction, in the way of demonstration, that a piano teacher has with two pianos at his disposal.

News from St. Louis

By DR. PERCY B. EVERSSEN

St. Louis, Mo., March 21.—"Tempora mutantur" seems to be the governing factor locally. Changes in location of organists considered as "fixtures" continue and the "fixing" process apparently is rife. Dr. F. P. Leigh, for many years organist and choir director at the Third Baptist, vacates that position after a long tenure of faithful service. His duties there are assumed temporarily by Charles Galloway, who will rehearse the choir and play the Sunday evening service, placing at the console a pupil organist for the morning service.

On top of this comes a report that another church, prominent in its denomination, and one which has travelled with this dual organist proposition for some time, is seeking the services of an organist for the princely remuneration of \$60 a month. Surely no other city in the Union can offer a less attractive incentive to the organist than pertains in the conditions here chronicled. And these are not isolated examples—only outstanding illustrations of a deplorable situation.

J. S. Buchmueller, organist of Eden-Immanuel Evangelical Church, has joined the scribes, and is editing the Evangelical Chronicle for St. Louis and vicinity.

A program up to annual convention standard was given at the Webster Groves Presbyterian Church on Sunday, March 11, under the auspices of the Missouri chapter A. G. O. The organist, Alfred Lee Booth, assisted by his choir, played a very acceptable program as follows: Suite in B minor, Ernest Douglas; Arioso (transcribed by Edward Shippen Barnes), Bach; "Thoughts on Christendom's First Sunday Morning," Alfred Lee Booth; Schierzino, Ferrata; "In Moonlight," Kinder; "Epilogue," Willan.

Vernor Henshie, at Pilgrim Congregational Church, on the 20th gave a delightful evening, assisted by Mrs. Helen Traubel Carpenter, Oliver Smith and John Kessler. As the program was for the benefit of the piano fund, the organ was silent.

Several of our local organists are planning to attend the A. G. O. convention in Detroit.

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Philadelphia News

By DR. JOHN McE. WARD

Philadelphia, Pa., March 21.—Philadelphia organists rejoice in the honor which has come to Nicola Montani, editor of the Catholic Organist and Choirmaster, the pope having bestowed on him the count's cross and the title Commander of the Order of St. Sylvester. Mr. Montani has long been the conductor of the famed Palestrina Choir, and a noted composer of ritualistic music.

Harry A. Matthews has become a composer of opera. The University of Pennsylvania glee club and the women's glee club of the university have in preparation "Hades, Inc.," an original light opera, for which William O. Miller provided the libretto and the organist of St. Luke's and Epiphany the music. The work will be given in the Academy of Music, May 3, 4 and 7.

On March 28 S. Wesley Sears produced Dvorak's "Stabat Mater" in St. James' Church. The regular choir was augmented by the Trenton Choral Society, with Cleland W. Lerch at the organ.

A series of four lectures on the "Science of Musical Sounds," fully illustrated, was given by Dayton C. Miller, professor of physics at the Case School of Science, Cleveland, in the Wagner Institute on the evenings of March 9, 10, 16 and 17. These lectures were of much import to organists, yet not one was recognized in the large audiences present.

A conference on church music was held in the First Presbyterian Church in Germantown on Friday, March 16. The speakers were Dr. Henry Van Dyke, Dr. Louis Benson and Reginald L. McAll.

Matthews' "Story of the Cross" will be given by the choirs of St. Paul's, Ogontz, and St. Michael's, Germantown, in each of these churches on

Palm Sunday afternoon and evening. William T. Timmings will direct. Mr. Timmings was guest soloist at one of the recitals in St. Stephen's, Harrisburg, March 24.

The choir of St. Aidan's Chapel, Cheltenham, gave Rossini's "Stabat Mater" on March 2. Elsie Tucker is organist and choirmaster.

On March 2 the musical portions of the service in the Church of the New Jerusalem consisted of compositions of the late Dr. D. D. Wood. This date was the ninetieth anniversary of his birth.

Mendelssohn's "Elijah" was sung for the first time in Chester, Pa., by the enlarged choir of the First Baptist Church, on March 13, under the direction of Carl Nocka, with Joseph Earnshaw as organist.

St. Peter's Choir, under Harold Gilbert, sang a program of sixteenth and seventeenth century music on March 7 in St. Andrew's Chapel of the Divinity School. The composers represented were Palestrina, Vittoria, Sweelinck, Praetorius, Byrd, Lotti and Purcell, sung a cappella.

The Philadelphia Choral Society, with H. G. Thunder as conductor, will produce Nowowieski's dramatic cantata "Quo Vadis" for the first time in this city in Witherspoon Hall April 23.

Move for Musical Slogan.

Immediate work is to begin on a plan for a slogan for the music industry, according to developments at the first meeting of the slogan committee, held in the offices of the Music Industries Chamber of Commerce in New York, March 13. Recently the National Association of Musical Instrument and Accessories Manufacturers appropriated \$1,000 with the proviso that other divisions of the chamber would furnish \$3,000. The slogan when adopted was to promote the desirability of playing musical instruments. A contest of some kind will be the means for securing the slogan, according to one member of the committee, although the type of contest to be considered was not revealed.



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In Los Angeles and Southern California

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., March 14.—The March meeting of the Guild was held at the Mount Hollywood Congregational Church. After dinner and an interesting talk, with moving pictures, on the California Edison Company, a public recital was given on the two-manual California organ in the church. The program was opened by Miss Julia Howell, organist of the church, who played two of Karg-Elert's chorale preludes and the "Ronde des Princesses" by Stravinsky. Others who played were Miss Mildred Brockway, A. A. G. O.; Sibley G. Pease, Duncan S. Merwin and Elizabeth Fickett Mariner. While one felt the limitations of the instrument, the program was very enjoyable and the recitalists were to be congratulated on their choice of numbers, which in nearly every case suited the organ's tonal resources.

It is with regret I report the death early in the month of Edwin Tarbox, for many years organist and choirmaster of St. James' Church, South Pasadena. Mr. Tarbox had been ill for some time, but his death came as a shock to his friends. He was a good friend and those who knew him will miss his kindly advice and encouragement.

A splendid recital was given by Miss Anna Blanche Foster on the new Austin organ in the Congregational Church, Redlands, where she is organist. Miss Foster played an excellent program in her brilliant manner, the high lights being the Maquaire Symphony and the Vierge Finale. There were other numbers by Bach, Yon, Russell and Dickinson.

I enjoyed a recital by William J. Kraft on the Kimball organ in the First Baptist Church Thursday afternoon, March 8. The program included such numbers as the "Fantasie Symphonique" of Rosseter Cole; "The Brook" Dethier; "Tannhäuser" Overture, and lighter numbers by Wheelton, Dvorak and Sturges.

The noonday recitals at St. Paul's Cathedral seem to be attracting more attention than usual. It is impossible for me to attend them all, but I have enjoyed hearing Percy Shaul Hallett of Pasadena, Otto Hirschler of Long Beach and Miss Gladys Hollingsworth of San Diego, who gave a lovely performance of the slow movement from the Elgar Sonata.

Pietro Yon gave the opening recital on the Casavant organ in the chapel of the University of Redlands early in the month. Some forty organists from Los Angeles attended as guests of the university, and a most enjoyable time was spent both at the dinner before the recital and at the reception by the

president of the university after the concert.

Mr. Yon had a splendid audience. There must have been nearly 1,500 people in the auditorium, and he certainly gave a fine recital—a recital that was worth the long trip from Los Angeles to hear. I found the organists divided as to what numbers they liked best, but all were agreed that he played his own compositions flawlessly. Personally I liked the Tombelle Sonata, especially the second and third movements, and the Gigout Spanish Rhapsody. The latter has some dry spots, but on the whole makes a fine concert number. Of his own compositions, four or five of which he played as encores, the little "Echo" stands out as a gem of the first water, also the new "Marche," which, when published, will, I believe, prove his most popular piece.

The organ is an effective instrument of some sixty stops. It is an easy organ to play and the console strikes one as being a beautiful piece of work.

Carl M. Twaddell has been appointed organist of Thirteenth Church of Christ, Scientist, in place of William J. Kraft, who has resigned. Mr. Twaddell is a former pupil of Mr. Hallett and is one of the most promising of the younger organists. The large Möller organ in this church is one of the best in the city.

The size of this city, with its million and a half population, makes it impossible for me to keep in touch with all that is going on in the organ world and I should very much appreciate advance notices of anything of interest from all readers of The Diapason in this part of the state.

Wakefields at Poughkeepsie.

W. J. Wakefield has moved from Newburgh, N. Y., to Poughkeepsie to take charge of the organ at St. Paul's Episcopal Church, while Mrs. Wakefield will direct the two choirs and also act as soprano soloist. There is an adult choir of about twenty-five voices and a children's chorus of forty. At Newburgh Mr. Wakefield was organist and choirmaster at the Church of Our Father and Mrs. Wakefield was in charge of the choirs at the Union Presbyterian Church and Temple Beth Jacob.

"Organ Devotionals" a Feature.

B. Leestma, organist of the Albany Park Presbyterian Church, Chicago, has introduced in that church Sunday-school organ devotionals from 9:30 to 9:45 every Sunday. The organ is played by one of the Sunday-school pupils for fifteen minutes before the regular service hour. Mr. Leestma began this feature last September. These devotionals are under his personal direction and he is assisted by three other organists of the Sunday-school.

Forrest L. Shoemaker has resigned as organist of the First Presbyterian Church of Wichita, Kan., after an incumbency of one year. Mr. Shoemaker is a member of the fine arts faculty of the University of Wichita.

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New York Telegraph—"Although of quite tender years, Germani proved to be a musician of rare talents and a master of his instrument. . . A brilliant future seems to be in wait for him."

New York Evening Post—"His playing was as before, a delight."

New York World—"Germani's playing of Bach was an education."

New York Times—"Germani, young Roman organist, closed his recital yesterday 'mid an ovation of fifteen recalls requested."

New York American—"Germani proved to be an extraordinarily capable performer."

New York Corriere D'America—"He made an impression on all present, critics and amateurs of music, that he is, in truth a 'colossus' of the keyboard destined to a superb future."

Brooklyn Standard Union—"Germani's playing convincingly revealed the presence of a new musical star . . . this extraordinary young man exhibited those qualities which denote the matured musician . . . in addition he possesses a spark of the divine fire . . . he belongs by birthright to the eminent company of virtuosi, and will indubitably win a place among the great interpretative artists of the day."

Montreal Star—"Fine organ playing is something that usually takes time to develop, but Germani, at the age of twenty-one plays like a very much more experienced musician."



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Springfield, Mass., Republican—"This young man who is barely twenty-two walked leisurely on to the platform, gave the large audience a friendly nod and without further ado entered on a program which is probably one of the most satisfactory recitals to have been given here since Dupre and Courboin appeared. His New York appearances have been described as 'sensational' and 'overwhelming,' but these expressions cannot adequately describe the art . . . amazing pedal technic . . . masterful use of the instrument."

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Philadelphia Inquirer—"Germani possesses qualities that give him high rank in his field. . . plays with a breadth of style unusual in a youth of 21 years."

Philadelphia Public Ledger—"In the Liszt 'Ad Nos,' Germani showed his real powers in a congenial work. The entire number was played with typically Lisztian fire and evoked storms of applause from the audience."

Philadelphia Record: H. T. Craven—"Germani is old enough to have triumphed over the questionable laurels that accompany mere precociousness. His genius is already extraordinarily seasoned. Such additional qualities as come with years may bring a certain incidental enrichment, but his magnificent fundamentals as a virtuoso must be unchanged, for they are now fully formed. He is one of the premier organists of the day."

Montreal Gazette: Feb. '16—"Young Roman organist has remarkable command of his instrument. . . Fine coordination between pedal and finger work which results in strikingly brilliant effects. Program made heavy demands upon performer's technical equipment to which he responded with facility and power. . . Audience most enthusiastic."

Springfield, Mass., Union: Willard M. Clark—"Some of the greatest organists have been heard in the Auditorium, and Germani is one of this number in spite of his youth. . . He offered a program of solid worth and performed it superbly . . . played Bach with broad strokes and magnificent sonority . . . playing of Vierne was a sensation and a stunning achievement . . . almost brought musicians in the audience to their feet."

What Mme. Olga Samaroff-Stokowski said in her Weekly News Letter to Philadelphia Record—"Germani has proved himself to be a player of unusual gifts and appears to have already created a following for himself in this whirlpool of musical activities. In addition to a memory which is practically faultless, this youthful musician has exhibited a technique of extraordinary facility and of virtuoso quality. His interpretative powers are of a maturity remarkable in one of such tender years. Further, he possesses that rare gift, a spark of the divine fire, and may look forward to a place in the front rank of the artists of today. Judging from his present success, Germani's name will rank high with other famous performers imported by the Wanamaker Concert Direction—men such as Courboin, Dupre, Vierne and others."—Jan. 29, 1928.

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Who's Who Among American Organists

Arthur Leslie Jacobs.

From time to time there comes into the life of one who devotes himself to instruction a student possessing the rare combination of natural ability, capacity for work, determination, high ideals (and a willingness to sacrifice for them), and a



ARTHUR LESLIE JACOBS.

good head. In the teaching experience of the writer, one such outstanding person is Arthur Leslie Jacobs, director of music at Wesley M. E. Church, Worcester, Mass.

Mr. Jacobs was born in 1896 at Fort Wayne, Ind., where his high school and early musical training was received. At the age of 16 his church playing began in Fort Wayne, at Grace Reformed Church, that being followed by his tenure of the position of organist and director at the First Presbyterian Church. During this period, consistent study of both piano and organ continued, as well as the building up of a valuable teaching experience. In fact Mr. Jacobs' teaching following was so large that the financing of his own study was made possible, and he has always enjoyed the comfortable independence of being self-supporting.

The French pianist, Georges Baille, had supervision of the greater part of Mr. Jacobs' piano work, while later in Paris study in piano was continued with Philipp—and it is to be hoped that those students who may chance to read this sketch will note this point: An ample piano technique is a necessity to good organ playing.

Alfred Holzworth gets the credit for being Mr. Jacobs' first organ teacher; but he did more than teach organ—he intensified the young organist's naturally high ideals and instilled in him a serious and high regard for the best type of church music. His influence has been a potent factor in the ensuing years. Periods of study followed with Eric DeLamarter and the writer in Chicago. We found good material to work with and are happy to find that the promise of growth indicated several years ago has been most amply carried out. Eric DeLamarter has been the very real inspiration to a multitude of younger musicians, among whom Leslie Jacobs is one of the most ardent admirers.

Then followed the pilgrimage to Paris; it came at a logical time in Mr. Jacobs' life, for he was not too young to benefit by unusual surroundings and not so much involved in "settling down" as to feel afraid to undertake the venture. Bonnet and Dacaux did the organ coaching in Paris. Philipp had him for piano and Koenig for theory.

In September, 1921, Mr. Jacobs returned to America, and during the following years has had these connections: Teacher of organ at Denison University, director of music at First Baptist Church, Savannah; director of

music at First Presbyterian Church and the Scottish Rite Cathedral in Wheeling, and for the last three years director of music in Worcester, Mass., at Wesley M. E. Church. These various positions were in logical sequence in point of importance, and in furnishing varied experience to a valuable equipment.

The post at Wesley Church, Worcester, is really one of the most interesting and challenging in the country. There is, in the first place, a million-dollar institution. The church building proper is architecturally beautiful; the Skinner organ is glorious, and, best of all, the minister knows what good church music is, and insists on having it. Mr. Jacobs is spared the embarrassment of having to purvey a musical diet of cheap, unreligious, so-called "popular" music. To find a Methodist church built along Gothic lines, with choir stalls, an altar on which are a cross and candles, and over which burns a sanctuary light, is unusual, to say the least; it indicates that the minister and the building committee of Wesley had a vision far beyond the usual; it also indicates that the director of music has an inspiring atmosphere in which to work and develop. The setting is ideal for the highest type of church music, and when the church chose A. Leslie Jacobs for the directorship, it chose wisely.

This man has developed not alone along the line of organ playing, but of late years has spent no little thought and study on the choral part of church music. The typical "show-off" style of church music makes no appeal to him. A solo quartet is not enough, no matter how good it may be. He, therefore, maintains a heavy schedule of rehearsals for his quartet and a chorus of sixty, and three or four other choruses as a preparatory school for the regular church choir. John Finley Williamson of the Dayton Westminster Choir has influenced him decidedly along these lines, and certainly such influence is most advantageous. Already Mr. Jacobs has spent two periods of summer study at Williamson's summer choir school in Winston-Salem, and will be with him again in the summer of 1928.

The attitude Mr. Jacobs assumes toward his work, both as performer on the noblest of instruments and as a director of an important activity in a great work—the worship of the Almighty—is one to be admired. He is satisfied with no half-way measures, is conscientious in trying to portray the meaning of both text and music, and is definitely influential for the best in the great art which none of us can ever serve too well. This exemplary attitude is reinforced by good taste, good technique, a willingness to put himself on record for what he believes, plus a great deal of hard work.

PALMER CHRISTIAN.

Harold Funkhouser.

Harold Funkhouser is an example of what an organist can do in the face of the handicap of frail health to inculcate in his pupils and in the choirs under his direction the importance of sincerity and devotion in serving religion through music. Mr. Funkhouser was born at Poland, Ohio, a village near Youngstown, his present home. His career as a church organist began at the age of 13, when a grammar school pupil.

At the beginning of the world war Mr. Funkhouser was preparing for the profession of medicine. "not because I loved Music less, but Medicine just a little bit more." He enlisted in the medical department of the United States army in May, 1917, and was discharged in May, 1919, serving the entire period as surgical assistant with base hospital 31, organized at Youngstown, and stationed at Contraxeville, Vosges, France. While on detached service as a member of a surgical team operating in various evacuation hospitals of the French and American medical services, on all the important fronts of the war, he was able to visit a number of the great cathedrals of

France and to play upon and examine the organs therein, and to become acquainted with a number of French musicians.

Following his discharge from the service in 1919, tuberculosis developed, which compelled abandonment of the study of medicine, and his sojourn, with complete rest in bed, for several years in Colorado and Saranac Lake, N. Y. While this condition is now under splendid control, he is still obliged to spend a number of hours each day in rest in bed, in order to carry on a limited amount of organ teaching, recital playing and the duties of the two positions he holds.

Mr. Funkhouser is organist and director of music at Westminster Presbyterian Church and Temple Rodef Sholem, Youngstown, and has held similar positions at the Memorial Presbyterian and Trinity M. E. Church, Youngstown; the First M. E., New Castle, Pa., and the First Presbyterian, Boulder, Colo. He has concertized in the East and the Middle West, opening new organs and playing an interesting series of eighteen recitals some years ago at Temple Rodef Sholem, covering the music of various countries and schools and the traditional music of the Jewish ritual. He is deeply interested in traditional Jewish music, and his daily periods of bodily inactivity have been utilized in research along this line, and in preparing specifications and directions as to voicing for organs in Ohio and western Pennsylvania. He has also had articles concerning organ construction and voicing published, and has some organ music and songs in manuscript.

Pre-service organ recitals and monthly musical services of the standard cantatas and oratorios have been



HAROLD FUNKHOUSER.

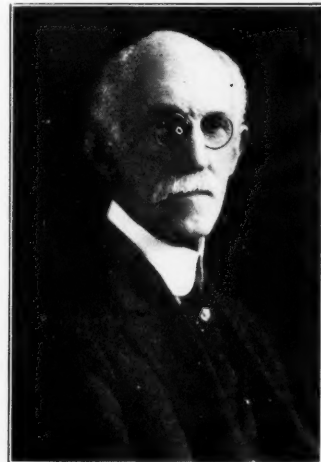
features of his church work, and a special effort has been made at the temple to secure familiarity of the choir with the standard settings of the ritualistic music and the traditional melodies of the various festivals of the Jewish year.

The points stressed in Mr. Funkhouser's training of young church organists and singers have been sincerity of purpose and the great need of a spiritual understanding of the text

of the hymns and anthems, and the profound importance of the musician's himself actually believing the great truths of religion, before he can present them convincingly to his hearers.

H. L. Yerrington.

Those who delve through the recital pages of The Diapason this month will note a paragraph incorporating a program by a man in Connecticut which, the item indicates, is the forty-seventh anniversary program of that organist. This faithful servant at the organ bench, who has



HERBERT L. YERRINGTON.

attained close to the record for America, is Herbert L. Yerrington, A. A. G. O., who in answer to an inquiry from The Diapason modestly writes that it is only the forty-seventh consecutive year which he has completed at his church and therefore is hardly worthy of special note. As a matter of fact he began playing in the First Congregational Church of Norwich, his present post, fifty-five years ago, and has been there since that time except for a brief interruption.

Mr. Yerrington was born in Norwich, Town, Conn., and has lived there all his life. He left high school after a two years' course and devoted his whole time to music. He studied with George A. Kies, who had just returned from study in Europe as a pupil of Haupt. He took piano and organ lessons and a full course in theory with Mr. Kies. Composition, however, did not appeal to him, as he was content to play the works of other composers.

Mr. Yerrington began work as organist at his own church, the First Congregational, May 25, 1873, and has continued there until the present time, except from 1881-1882 when he was on the organ bench at the Second Congregational Church. His organ was a Hook organ, installed in 1857, and rebuilt in 1894, being considerably enlarged also, the money necessary for the change being raised by Mr. Yerrington by subscription. During the last year it has been rebuilt once more, having electric action and a third manual added and being made a modern instrument. It will be formally opened after Easter.

Mr. Yerrington is a member of the N. A. O. and an associate of the A. G. O. He has taught piano and organ for over forty years, and every year, he testifies, brings added joy in his work at the organ.

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SEND FOR CIRCULAR

New York Activities

News of the Organists and Their Work
in the Metropolis

By RALPH A. HARRIS

New York, March 21.—The luncheon given by the women's committee of the American Guild of Organists on Feb. 17 at the parish-house of the Fifth Avenue Presbyterian Church was a great success. Although it was necessary to have it on Thursday, not an organist's "play-day," nearly 150 guests greeted the warden and Mrs. Sealy, with Miss Arabella Coale, chairman of the committee, and Mr. Gilbert, organist and choirmaster of the church, who in the absence of the pastor and assistants acted as host to the Guild.

Floating figures in cap and gown guided the guests to the reception committee, where they waited until the luncheon was announced. The large assembly hall of the parish-house had been divided by screens; when these were removed tables tastefully decorated with flowers and candles and a stage set apart with palms told of the decorative art of Mrs. Walters. While the dessert was being served, Miss Coale welcomed the guests in an interesting manner and introduced Dr. William C. Carl, who in a brief address paid a tribute to Samuel A. Baldwin, who for fifty years has contributed to the advance of organ music by giving over a thousand recitals.

"But," said Dr. Carl, "I cannot find among his compositions an organ suite, so it is my pleasure to present him with one, at this fifteenth anniversary."

A large birthday cake was brought in, which represented a regal with lighted candles for pipes.

Mr. Baldwin responded, expressing his appreciation of the celebration.

Mme. Nevada Van DeVere sang three songs in a perfectly delightful manner and with a quality of tone that was an inspiration to carry back to one's choir. Miss Sidney Thompson, in costume, followed with a dramatic presentation of Old English ballads and madrigals. Mme. Van DeVere, accompanied by Mr. Gilbert, sang another group of songs, after which Mr. Sealy made the good-by speech.

Harold V. Milligan is presenting a series of six Sunday evening services, during Lent which he calls "The Ministry of Music." These are given at the Park Avenue Baptist Church by the double quartet, carillon and instrumental soloists, under Mr. Milligan's direction. The subjects, as announced, are:

March 4 and 11—"Elijah," Mendelssohn.

March 18—"Light of Life," Elgar.

March 25—Compositions of Brahms.

April 1—"The Seven Last Words of Christ," Dubois.

April 8—"The Redemption," Gounod.

Dr. William C. Carl is giving the "Passion According to St. Matthew" on Sunday evening, March 25, with an augmented choir, at the First Presbyterian Church. This is one of the monthly oratorios being presented throughout the season.

The Emanu-El Choir, a mixed chorus from Temple Emanu-El, under the direction of Lazare Saminsky, with Gottfried Federlein as organist, gave a pleasing program at the Town Hall on the evening of Feb. 22. Most of the choral music was sung a cappella, and all showed a good balance of parts, with beautiful tone and intelligent ex-

pression. The program was largely classic, with some modern works, one being Mr. Saminsky's own setting of the 117th Psalm. Mr. Federlein's contribution to the evening included a Prelude, Fugue and Chaconne of Buxtehude and the "Interludium" by Mme. Naida Boulanger (well known here as an organist, having made her American debut two seasons ago). The Emanu-El Choir is one of the fine choral organizations of this city, famed for its beautiful ensemble, balance and blend, and particularly effective on large, massive choruses.

Hugo Troetschel celebrated his fortieth anniversary as organist and choir-master of the German Evangelical Lutheran Church, Schermerhorn street, Brooklyn, Sunday, March 4. Mr. Troetschel was the first man to establish organ recitals in the churches of Brooklyn. The first recital was given in commemoration of the opening of the new church and organ in 1888, and since that time he has given over 200 monthly recitals. Many of the younger generation of organists of this city are former pupils of Mr. Troetschel. It is also said of him that in his two-score years he has missed only two Sundays, and has never been late.

Weber's Jubilee Cantata was given by the choir under Mr. Troetschel's direction at the anniversary service, with these organ solos: Festival Prelude on "Ein Feste Burg," Faulkes; Second Concerto in B flat, Handel; Adagio in B flat ("Consolation"), Liszt; "Fiat Lux," Dubois, and Festival March, Parker.

The Bach Cantata Club gave its third recital in St. Thomas' Church on Wednesday evening, March 7. The church was well filled, and is indeed an ideal place for the rendition of the classics. Dr. David McK. Williams played three chorale preludes as an opening number. Later he played variations showing Bach's treatment of the Advent Chorale "Nun komm, der Heiden Heiland." Under Dr. Stoessel's direction the chorus sang the motet, "Jesu, Joy and Treasure," which is in eleven distinct parts, many of them chorales; also five chorales from the "Sixty-nine Spiritual Songs," many of them arrangements or harmonizations by Bach, closing with three chorales with organ accompaniment—"O Lord, Thou God of Truth," "To God Give Thanks" and "Thine Alone Is the Glory."

The next program will be given April 11 and will consist entirely of organ works, played by Lynnwood Farnam.

The choir of West Point Chapel, 160 voices, under the direction of Frederick C. Mayer, attended services at St. Thomas' Church on the afternoon of March 11 and assisted in the music. Dr. Noble and his choristers were also in attendance.

A service of comply, but somewhat in the nature of a recital, was given at All Angels' Church Sunday evening, March 11, under the direction of James Helfenstein, the singers being choristers from the Helfenstein Institute, organized a year ago to train the choristers of the Church of the Transfiguration.

Fernando Germani gave his farewell recital on March 2 at the Wanamaker Auditorium. He has made a tremendous impression here and is universally acclaimed as an outstanding artist.

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Fraternity of Theater Organists Enjoys
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by Speakers.

By HAZEL FORD.

Many of the foremost organists in the East were present at the banquet and entertainment given Feb. 11 by the newly-organized Philadelphia Fraternity of Theater Organists at Elks' Hall, Philadelphia. The banquet hall was filled to capacity and an air of good fellowship marked the first affair to be given by the new fraternity.

President Otto C. Schmidt opened the festivities when he announced that before the eyes of the assemblage he would build a gigantic mythical organ with human stops.

The first combination to be set was the vox humana, in this case Frank Buhler, general manager of the Stanley Company of America. Mr. Buhler in a short speech congratulated the new organization and gave the privilege of holding future meetings in any Stanley Theater selected. He explained the fact that he is back of us in all of our activities.

We had heard the vox; but there was another stop to be added—the tibia. In comparing William Klaiss to this tone, Mr. Schmidt did well, for Mr. Klaiss is known for his artistic scoring of pictures. In opening his speech, Mr. Klaiss laid emphasis on the fact that the standard of motion picture music has changed greatly in the past ten years and that today the organist holds one of the most important positions in the theater. He feels that the accompaniment for the feature photoplay should receive our greatest attention and that we should strive for greater artistry along this line. Mr. Schmidt had planned to introduce as the string section of the organ that vibrant personality and well-known musician, Karl Bonawitz. Mr. Bonawitz was unfortunately detained and so we had to reserve the pleasure of hearing from him until some future time.

Next was to be added the very necessary diapason—none other than Rollo Maitland, who needs no introduction to any group of musicians. Mr. Maitland, though never given to many words, left a thought we would do well to remember. He particularly called our attention to the fact that we should at all times try to be real musicians, and not merely "movie organists." It is the manner of playing a number that counts and we should remember that an artist coaxes

forth all the beauty of tone his instrument can give. Our profession is an art, in other words, and Mr. Maitland aptly called our attention to the fact that sometimes the weary eardrums of an audience will appreciate "pianissimo."

For the reed section of the imaginary organ Richard Bach of broadcasting fame was designated. Mr. Bach was delighted at the rapid growth of our fraternity and congratulated us on our splendid showing at the banquet. Now that we have made such a good start, he hopes that our future meetings will be as well attended. He extended a cordial invitation for us to hold our next meeting at the Roosevelt Theater, where he is organist, and suggested that we have at least ten of our members prepared to give a recital on the organ.

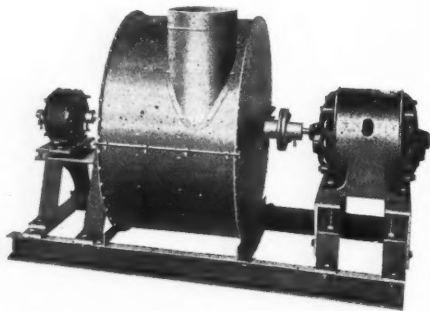
We were to have examined the percussion section of our five-manual unit at this point, but Mr. Stang, a well-known radio entertainer, who was to have impersonated the traps, was unable to attend. The next speaker, Louis Luberoff, of M. P. Möller, Inc., while not an organist and thus not eligible to represent any particular part of the phantom organ, is an honorary member of the fraternity and an enthusiastic booster. Mr. Luberoff wants to see our organization reach a membership of more than 200. Another of our honorary members, Mrs. Lynch, private organist to E. T. Stotesbury, was then introduced and invited the fraternity to hold a future meeting at the church where she is organist.

Miss Jeannette Hollenback, vice-president, graciously thanked the entertainment committee for the dinner and entertainment provided. In concluding the speeches Mr. Schmidt said he felt our organ was not complete. There must be another stop—something peppy, jazzy, snappy; in other words a kinura. To impersonate this spirit of jazz Artie Bittong of WCAU, the "clown of the air," was selected, and Mr. Bittong lived up to his reputation by giving a hilarious resume of the preceding speeches.

In closing President Schmidt announced that he has received letters from several widely known artists, offering to give recitals at future meetings.

After the speeches, there were several vocal solos by Miss McGarrity and Andrew T. Stanton, accompanied on the piano by Leonard MacClain.

At a musicale given by the Philadelphia Fraternity of Theater Organists at the Roosevelt Theater Sunday evening, March 11, the program of organ, piano and vocal selections was presented by Richard Bach, D. Harry McPoyle, Harry Crisp, Andrew Stanton, Leonard MacClain, Stanley Templeton, Miss Mabel Harlan, Rollo Maitland, Otto Schmidt and others.



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I. H. Spencer's Unique Service to the Organ

Ancient and apocryphal as it is, the story of the organist who lorded it over the blower and was brought to time by the latter, who gave practical and forceful evidence of his importance by letting the wind out of the organ and folding his arms before the irate organist, is still told today. And the attitude of superiority affected by organists of past ages over the blower survives, even after the blower has become virtually a character in history. We talk every month of the great organs and all their remarkable qualities, and their varied stops, but seldom is mention made of the all-essential element of wind and the means of providing for it. For after all an organ without the breath of air can live about as long as the human being deprived of the same thing.

It is hardly more than two score years since the days of the universal and tyrannical rule of the human organ blower. First the water motor came in and it was followed by the electric blower. It takes merely a little imagination to realize what the invention of these mechanical means of providing wind has done for the organist. The water motor freed the performer at the keyboard from the uncertainties, whims and inefficiency of the performer at the bellows handle. The electric fan blower eliminated the unevenness of wind which had prevailed under manual and water operation. The young organist who did not live in the days of the two past eras of organ pumping should count his blessings.

There is one man who was a factor in all three of these ages of organ wind provision. He is Ira H. Spencer, president of the Spencer Turbine Company of Hartford, Conn., makers of the Orgoblo. Mr. Spencer is a link between the past and the present, and

to him is given a great deal of the credit for bringing about the new developments. As a youth he pumped the organ in church. Tiring of the physical labor and having an active brain, it is said—though this may be apocryphal too—that he devised a crude but nevertheless efficient water motor to do his work for him while he sat by, and that when the church authorities discovered the thing he lost his job. For this early sacrifice perhaps he deserves a monument, but, be that as it may, his subsequent activity has earned for him the gratitude of the organ fraternity in as great a measure as almost any great organ builder has earned it.

The Spencer Turbine Company and its immediate predecessors, the personnel of which is the same, have been closely connected with organ blowing throughout its development. In 1892 Ira H. Spencer developed the Spencer water motor, which proved very successful, and at that time was a decided forward step over the former hand pumping methods. In fact, a large number of these water motors are still in use in some of the smaller churches. A water motor installation in Hartford has given continuous and uninterrupted service for over twenty-nine years, and is still operating satisfactorily.

Following the water motor, there was developed the differential duplex rotary motor, and then came piston blowers. These piston blowers had the advantage of being constructed of plate steel, thereby overcoming some of the difficulties in keeping the wood and leather feeders airtight. They were usually driven by a water or electric motor and were considered at that time one of the most advanced methods of blowing organs.

With the growing use and availability of electricity, several methods were designed for providing electric motor drives for organ blowing. Where direct current was available, the feeder bellows were driven through a medium of belting, counter shafting, sprockets, etc., by a motor, the speed of which was controlled by a rheostat. When

alternating current was furnished, this arrangement could not be used, and it was in response to the demand for a satisfactory means for using alternating current motors that the fan blower was constructed. It might be mentioned here, however, that preceding the fan blower, several types of speed controllers were developed for using these alternating current motors on the feeder bellows. While these were in a measure successful, they had several disadvantages, and the fan blowers offered so many more advantages that the manufacture of these controllers was gradually discontinued.

The original fan blowers were crude machines compared with the much improved and perfected construction which is used on present-day equipment. During the course of Orgoblo development, several different types of machines were built. The high state of perfection which has been reached in the organ blower of today is readily realized when one stops to consider its truly scientific design. By inspecting the phantom drawing of the Orgoblo, one can readily distinguish the uniflow principle which is embodied in all machines. The advantage of this principle is that the pressure or suction developed by the centrifugal action of the fan itself is augmented by the correct use of discharge channels and return vanes in such a manner that the efficiency of the blower is materially increased.

The Spencer Turbine Company also manufactures two other specialties in which it is a leader in the field. The Spencer central vacuum cleaning system, such as may be found in some of the largest hotels, office buildings, hospitals and schools in this country, has attained a very enviable reputation for efficient cleaning. The Spencer turbo compressor, the third of these specialties, has proved highly successful in the manufacturing field, supplying air for heat-treating furnaces, foundry cupolas, pneumatic tube systems and the like. These compressors may be found in practically all of the large automobile plants, as well as in many other manufacturing establishments.

As an illustration of the size and importance of the latest blowers, may be mentioned that among the more notable Orgoblo installations in 1927 and 1928 are the following:

Roxy Theater, New York City, 3 machines; 40, 7½ and 5 hp., aggregating 52½ hp.
 Paramount Theater, New York City, 2 machines, each 50 hp.
 Vassar College, Poughkeepsie, N. Y., 15 hp.
 Scottish Rite Temple, Oakland, Cal., 20 hp.
 First Congregational Church, Chicago, 25 hp.
 University of Michigan, Ann Arbor, Mich., 25 hp.
 St. George's Episcopal Church, New York City, 20 hp.
 Institute of Arts, Detroit, Mich., 25 hp.
 Loew's Pennsylvania Theater, Pittsburgh, 25 hp.
 First Baptist Church, Los Angeles, Cal., 20 hp.
 New Indiana Theater, Indianapolis, 15 hp.
 Grace Church and St. Stephen's, Colorado Springs, Colo., 20 hp.
 Drexel Institute, Philadelphia, 15 hp.
 St. Bartholomew's Church, New York City, 15 hp.
 Strand Theater, Hartford, Conn., 15 hp.
 St. Paul's Chapel, Columbia University, New York City, 15 hp.
 Strand Theater, Brooklyn, 15 hp.
 St. Paul's Church, Rochester, N. Y., 15 hp.
 Loew's Midland Theater, Kansas City, 25 hp.
 Congregation Beth Israel, Portland, Ore., 15 hp.
 New Theater, Rockford, Ill., 15 hp.
 St. Mark's Episcopal Church, Minneapolis, 15 hp.
 Lake Erie College, Painesville, Ohio, 15 hp.
 Masonic Temple, Detroit, 15 hp.
 Hollywood Theater, Detroit, 15 hp.
 Stanley Theater, Baltimore, 15 hp.
 Capitol Theater, Atlanta, Ga., 15 hp.
 Mayflower Theater, Seattle, 15 hp.
 Roosevelt Theater, Buffalo, 15 hp.
 Lee-Win Theater, Detroit, 15 hp.
 Piccadilly Theater, Brooklyn, 15 hp.
 Loew's Theater, Houston, Tex., 15 hp.
 Loew's Theater, Yonkers, N. Y., 15 hp.
 Rochester Theater, Rochester, N. Y., 20 hp.
 Stanley Theater, Jersey City, N. J., 20 hp.
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 Sunrise Theatre—Palm Beach, Florida.
 First Baptist Church—Durham, North Carolina.
 First Methodist Church—Aberdeen, Mississippi.
 Fair Park Auditorium—Dallas, Texas.
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No other heater can heat your organ chamber as well as Evenheaters. No other heater has that "chimney draft" feature—the heated air shoots from the top of the Evenheater to circulate around the pipes and chests and relays, where it is most needed. Then after it has circulated ceiling ward it is sucked back through the Evenheater, heating as it returns to the heater every part of the organ chamber with a smooth even heat.

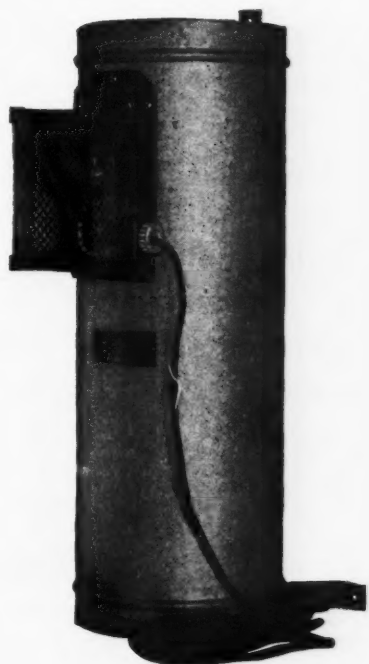
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ALL through the South—from Florida to Texas—churches, theatres, and other public places have installed Evenheaters. Not so much because of the coldness there but because of the sudden climatic changes and because of dampness too. Some of the greatest churches and auditoriums in the South have installed Evenheaters to protect their organ equipment.

In the South changes in temperature of from 40 to 90 will occur in the springtime. These sudden changes of temperature harm the organ. Further, proximity to the ocean, rains and seasons of wet, chilly weather create a condition of dampness likewise harmful to the organ.

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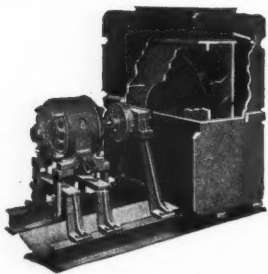


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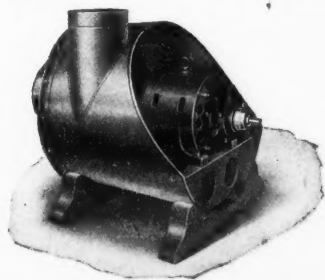
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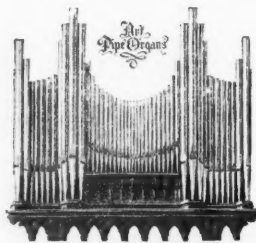
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